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BOSTON UNIVERSITY

GRADUATE SCHOOL

THESIS

THE SPANISH ROMANTIC THEATRE

Submitted by

ROSARIO FOLINO

(B.S.in Ed.,B.U.1926)

In partial fulfilment of requirements for
the degree of Master of Arts

1928

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CHAPTER I

SPIRIT OF CLASSICISM AND ROMANTICISM

Humanity changes continually and takes different aspects according to times and circumstances. Literature, reflecting it faithfully, follows its phases. This evolutionary phenomenon, favored today more than ever by increasingly rapid means of communication, now takes more gigantic and important proportions. The phenomenon neither localizes nor dilates itself. It floods quickly, demolishes and renews whatever it meets in its way. In one of these great evolutions, perhaps tired humanity will finally find that union of spirit and that peace of heart which it lacks so much today. The Renaissance that scattered so much light among people is one of these great phenomena: Romanticism is another.

Romanticism, of which we speak particularly in this work, is more than a literary revolution. It is a reaction to classicism. It is the triumph of a new over an old ideal,-the triumph of a new social order.

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Romanticism changes continually and takes different aspects according to times and circumstances. It is, above, reflecting its reality, follows its phases. This evolutionary phenomenon, favored today more than ever by increasingly rapid means of communication, now takes more significant and important proportions. The phenomenon neither localizes nor divides itself. It flows quickly, demolishes and renews whatever it meets in its way. In one of these great evolutions, perhaps tired humanity will finally find that union of spirit and that peace of heart which it lacks so much today. The Renaissance that awaited so much light among people is one of these great phenomena: Romanticism is another.

Romanticism, of which we speak particularly in this work, is more than a literary revolution. It is a reaction to classicism. It is the triumph of a new over an old ideal, - the triumph of a new social order.

If on one side the reaction to classicism was accidental, we must admit on the other hand that the cause of the great romantic movement was due to the changed spirit of society which aimed at different ideals, other flights and other conquests.

To understand this phenomenon better, we shall define the spirit of classicism and of romanticism. Classicism represents the reaction of thought to life and romanticism that of life to thought. The former is objective, the latter subjective. The classic spirit exalts abstract knowledge at the expense of intuitive knowledge. It pretends to subordinate sentiment and will to reason. The romantic spirit, on the contrary, affirms the superiority of intuition to conception; maintains against pure reason the rights of instinct and sentiment; subordinates, finally, knowledge to the will. Classicism affirms that theory must take precedent over imagination. It pretends to regulate, in advance, inspiration, the liberty of which is restricted under the name of good taste. The famous law of the three unities is an application of this. The same is

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true in regard to vocabulary, the distinction of noble and vulgar terms, and the mania of using periphrases, instead of a name, to denote a thing. On this basis the classicist considers certain works as samples and decrees them perfect, while he judges as imperfect those works which are far from being imperfect. To this tendency the romanticist reacted. According to his principles artistic work precedes theory. In art the main thing is genius and the rest is pure rhetoric. Inspiration must be free. No restriction must be imposed. The creative instinct is that only by which the artist must be guided. Literature of art and romance are deeply individualistic. In getting near to life and sentiment, we exalt sentiment and will, both of which vary according to the individual. Romanticists are disposed to exaggerate the strength and value of the individual. They are tempted to believe in the extraordinary power of the Ego. Fichte has pushed this tendency to the extreme when he considers the exterior world as the product of the imagination. Novalis was of the same idea when he stated that genius could solve the problem unaided by experience.

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Romanticism appears, therefore, to accept the universe as it is in all its fecundity, its richness and power. In short, it is the reaction of life to thought. Classicism, by exalting authority, tradition and law, restricts sentiment and will to abstract representation- in other words, it is the reaction of thought to life.

The differences, therefore, between the two types of literature are rather in thought than in form and in purpose than in artifices. There are ancient writers who, though considered classic, express in their works all the essentials of romanticism, that is, a faithful and living representation of what strikes human fantasy, such as the deep emotions of the soul, man's inspirations and the development of society. Thus Lucan could be called a romanticist when, finding no life in Roman polytheism, he substituted the astonishing story of human passions and the strength of human sentiments. Dante in the Middle Ages, Shakespeare in the 16th century, and Rembrandt in the 17th century have given us perfect samples of romantic art. Plato, in "Phaedra", has given an apology of romanticism. Aeschylus is romantic in his "Prometheus". Milton, Schiller and Goethe may be included in this group. If then, we

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compare the romanticism of these writers with that of the period so-called, the difference consists in the moral picture of man, in the analysis of thought and sentiment, in the exact knowledge of history, in the special color of customs and passions, and in the philosophy of art.

Modern romanticism, furthermore, is devoid of mythology except in rare cases. In fact mythology, although very poetic and full of grace and splendor, has for us no more meaning. It has only the charm of poetic expression. The mythology of Homer's battles would be totally out of place in modern events because the mythical pagan gods have no influence in human destiny. The substitution of a Christian god for the ancient heathen gods is a very useful thing for art as Chateaubriand has demonstrated in his work "Genie du Christianisme". Our belief so delicate and deep, noble and sublime, and suitable to the purpose of humanity may furnish material for immortal poetry.

If romanticism, finally, does not follow the ancient rules of art, it is because the human intellect has taken a new shape after so many centuries. Its thoughts are more in harmony with the spirit of our institutions.

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This is the reason why it represents, in literature, liberty, progress and struggles against that poetic art which, not being subjected to the examination and to the necessary transformations, establishes a limit to intellectual perfection. It is true that good education is formed by studying the classics either ancient or modern. We must take advantage of the works of great men, not to cultivate dead art that has no more meaning for us than its form and beauty, but to cultivate living art in relation to the times.

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CHAPTER II

ORIGIN OF ROMANTICISM IN GENERAL AND IN PARTICULAR IN SPAIN.

It is very difficult to determine with precision the epoch and the place where romanticism began because, as we have stated in the preceding chapter, we can find passages of romanticism in the poets of every epoch beginning with the immortal Homer down to Virgil, Dante, Shakespeare and Cervantes. Every epoch, in fact, participates more or less in it: the Middle Ages with its mystic intuitions and its feudal individualism; the Renaissance with its love of life, its ardor in acting and its artistic enthusiasm; and the Reformation with Luther's protest against the sale of indulgences, a protest against the belief in moral rule from outside, that can prevail against the inspiration of conscience.

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Nevertheless everybody admits that Romanticism appeared in literary form about the end of the eighteenth century, and its origin is assigned to Germany. From there it spread later through the Latin and Slavonic peoples losing, in so spreading, some characteristics and taking on others.

The discovery and diffusion of mythology and of the heroic Scandinavian legends, among which are the "Eddas" and the "Sagas," had a great effect on the romantic movement. Mallet diffused it especially with his two publications, "Introduction" and "Monuments," and Percy with his "Reliques." By means of these revelations a new world with its own myths, its own heroes, its own customs, and its own tongue,--a world, different from the Greco-Roman world (almost the only one known up to then),--is opened to the curiosity of the scholar, of the philosopher, and of the poet. But neither Percy's "Reliques" nor Mallet's "Monuments" could have the influence and popularity of Macpherson's and Smith's "Ossian," because "Ossian" teaches the historian and the philosopher, and being the revelation of an unknown poem, interests the critic, inspires the poet and touches the simple reader with its imagery and sentiments. This is the legend of "Ossian". People of

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Gaelic or Celtic tongue of Ireland and of the mountains of Scotland had, in remote times, bards who sang on their little harps divine legends or the exploits of warriors. Their songs of epic character had as their subject what is called the Ossianic cycle, that is to say, the adventures of the Finn and his son Oisín (Ossian), and several others belonging to the same group, such as Dermid, Gaul and Oscar. Finn and his followers perished in defeat. Ossian was the only survivor. Old and blind, like a second Homer, he goes singing the past exploits and the misfortunes of his race. A tinge of melancholy frequently colors his descriptions, intermingled with romantic elements, magic imagery, and Christian sentiments. Ossian was translated into all European tongues. It was also imitated and proved an inspiration through the nineteenth century to Monti, Chateaubriand, Senancour, Byron, and Lamartine. The five Ossianic Compositions by Tieck: "Iwona," "Longal," "Ryno," the song of "Ullin," and that of "Ullin and Linulf," form the prelude of romanticism of Germany. In England, at the end of the eighteenth century, we have Coleridge with the "Plainte de Ninathoma" (1793).

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Ancients and the scrupulous imitation of their poetic works left a strong influence on the romantic movement. The docile imitation of the Ancients was, in fact, one of the causes, if not the main cause, of the weakness of modern poetry. Since 1742 J. E. Schlegel had praised the imitation of nature and not that of books, even those books of authority. Batteux in 1749 used to say that the Ancients should be taken as samples and not as legislators. His ideas were propagated in Germany, where J. E. Schlegel translated them in 1751. Johnson, in 1751, formally condemned every imitation. In 1789 Neikter noticed that all Europe imitated the French, who had imitated the Romans, who had imitated the Greeks. It was about time to react because the more distant the river is from its source, the more impure is the water. Between 1730 and 1800 the insurrection broke out everywhere. Porcel, about 1750, attacked Boileau and his rules. In France, starting from 1750, a great disgust for rules and for precepts was manifested. Diderot protested, "les règles ont fait de l'art une routine." Jacob Wallenberg preached the absolute liberty of genius in 1781. Rules, reason, and taste, are the principle articles of the classic French code as Boileau formed it. Therefore, Boileau was

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the object of severe criticism in France. Voltaire, D'Alembert and Marmontel, subjected him to grave and ironic censure, and Condorcet, Thomas, Cubières, and especially Sebastien Mercier, attacked him openly.

Finally Napoleon, the great classic and the Caesar of modern times, struck the last blow against classicism. His ruthless tyranny engendering hatred, strengthened the growth of national feeling and religious fervor.

In Germany the romantic school of that time went hand in hand with the secret societies, and J. E. Schlegel conspired against Racine with the same aim that Minister Stein plotted against Napoleon. When finally German patriotism and nationalism became victorious, the romantic school triumphed. Napoleon was overthrown and August William and Schlegel strutted about as victors.

Spain, because of historic and geographic reasons, should be known as the cradle of romanticism. While romanticism was triumphing in other countries, it made its appearance in Spain. France with Dumas, Victor Hugo, George Sand, Béranger, Balzac; England with Scott and Byron; and Germany with Schlegel, Lemcke, Schack, Schiller, Goethe, Heine, etc., communicated to Spain the new ideas and determined there the romantic triumph.

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There it flourished about the first half of the nineteenth century, after 1830. The War of Independence, the movement of 1814 and 1823, and other disagreements, are the causes for which some Spaniards went to foreign countries, particularly to France and England, and these emigrants (Martínez de la Rosa, Gallardo, Larra, Don Angel Saavedra, Espronceda, etc.) imported new literary ideas. The critics in this period increased greatly, and our attention is called to the critic Don Juan Nicolas Bohl de Faber, who published the doctrines of Schlegel in Spain. Articles published in "El Europeo" of Barcelona, and the articles of Roca and Cornet in "El Diario", of Barcelona, the works of Aribau and Larra's eulogy of the semi-romantic dramas of Martínez de la Rosa, all contributed to the triumph of romanticism. The memorable introduction by Don Antonio Alcalá Galiano to "El moro expósito" of Duque de Rivas, was indeed a very romantic manifestation. So the romantic movement affected all literary forms: the lyrics of Espronceda, Zorilla, Enrique Gil, Escosura, Asquerino, Larrangaga, Bermúdez de Castro, Pastor Diaz,

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Garcia de Quevedo, etc.; the novels of Trueba, Cossio, López Soler, Larra, Espronceda,--some of which followed the traces of Scott,--and the novels of la Avellaneda, Pastor Díaz, Gonzáles, etc., who followed those of Dumas, Victor Hugo, and Sand. The drama is affected too, but of that we shall speak in the following chapters.

CHAPTER III

THE SPANISH THEATRE BEFORE THE ADVENT OF ROMANTICISM.

The Spanish theatre, at the moment in which it became romantic, was not at its best. From a theatre eminently national, reproducing faithfully the Spanish spirit of that time, it changed until it became a copy of that of France where Corneille, Racine, and Molière commanded with their classicism. Therefore, it lost that characteristic of originality that had placed the Spanish theatre so high, and degenerated to a deplorable condition. The causes of the fatal transition from the golden age to Romanticism were political and literary. Lope de Vega,--the "monster of nature" as he was defined by Cervantes; the man who had surpassed the glorious Sophocles, the Athenian idol, according to A. Gassier (1); the man who "impressed the direction of the Spanish spirit in dramatic art and exercised on foreigners a powerful influence, and gave a habit to the world" according to Sismondi (2),--gave

(1) page 47 A. Gassier--Le Theatre Espagnol--Paul Ollendorff 1898

(2) page 54 id id id id id

CHAPTER I

The first thing I noticed when I stepped out of the plane was the fresh air.

The fresh air, the cool breeze, the soft light of the morning sun. It was a relief, a welcome change from the stuffy, air-conditioned interior of the plane. I took a deep breath, feeling the air fill my lungs. The world outside was a blur of green fields and rolling hills, dotted with small villages and towns. The road ahead was long and winding, but I felt a sense of adventure and excitement. I was here, in this beautiful landscape, and I was going to explore it all. The sun was low in the sky, casting a warm glow over the entire scene. I could see the distant mountains, their peaks shrouded in mist. The air was so clean, so fresh, that it felt like I had been transported to a different world. I was going to experience it all, to feel the pulse of this land. The road ahead was long, but I was ready for whatever came my way. I was going to make the most of this trip, to create memories that would last a lifetime. The sun was setting, and the sky was a mix of orange, pink, and purple. The stars were beginning to appear, and the moon was a thin crescent in the darkening sky. I was going to see it all, to witness the beauty of this world. The road ahead was long, but I was ready for whatever came my way. I was going to make the most of this trip, to create memories that would last a lifetime.

little inspiration to his nation with his stupendous production of twenty-two hundred works. There was no more eloquent or glorious nucleus of poets than that which surrounded the great Lope. It made that age which extends from the last ten years of the sixteenth century to the first third of the eighteenth century, known in literature under the name of "Theatre of the Seventeenth Century," great and immortal. Tirso, Alarcón, Rojas, Moreto, and Calderón belonged to this group. All Europe was astonished at this great splendor in Spain, and was easily influenced. Great, indeed, were the times in which these poets flourished. They were faithful interpreters of the age in which they lived; they reflected in their work the greatness of their effort. Great indeed was that epoch which, under Ferdinand and Isabella, experienced the fall of Granada, the discovery of America, and the foundation of the Spanish theatre by Juan de la Encina; great still when, under Charles V and Philip II, Spain extended its power, thought, and art without limitation.

But at this point, about the first half of the 18th century, we have a fatal turn for Spain,--fatal for political and literary reasons. Because of the change of dynasty and of

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But at this point, about the first half of the last century,
we have a fatal turn for Spain,--fatal for political and
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political and literary influence of France, Spain lost the characteristics of its national physiognomy and the character of the art that faithfully reproduced it.

With the advent of the Bourbons, Spanish literature struggled between two currents: one tending toward the great Lope and Calderón, and the other toward French classicism, of which Corneille, Racine, and Molière were masters. So we see appearing in Spain a second Boileau in Blas Nasarre. This was a period of inertia, yet literature was marvelously reproducing the spirit of those inauspicious days.

Finally, the peal of a new spirit, from Germany and from France, where the definitive dramatic victories of Shakespeare and Calderón and of Dumas and Hugo shook all the theatres, heralded the destruction of the old literary Jerichos.

Napoleonic invasion then, awakening all Spanish patriotism and the hatred against all that was French, shook Spain profoundly, because in this new direction of ideas she saw alive again her glorious giants of the golden age.

There was then an awakening of independence, an inspiration to generous ideas, a need of political and literary enlargement to excite the spirits in Spain. So a new gener-

political and literary influence of France, Spain lost the characteristics of its national psychology and the character of the art and literature reproduced it.

With the advent of the Bourbons, Spanish literature developed between two currents: one tending toward the great poets and dramatists, and the other toward French classicism, of which Corneille, Racine, and Molière were masters. So we are approaching in Spain a second bolism in literature. This was a period of inertia, yet literature was nevertheless reproducing the spirit of those illustrious days.

Finally, the year of a new spirit, from Germany and from France, where the definitive literary vicissitudes of the 18th century and the 19th century and of France and Hugo shook all the theaters, heralded the destruction of the old literary theories.

Spontaneous reaction then, awakening all Spanish patriotism and the hatred against all that was French, those Spain profoundly, became in this new direction of ideas she now alive again but glorious glories of the golden age.

There was then an awakening of independence, an inspiration to generate ideas, a need of political and literary enlightenment to excite the spirit in Spain. So a new generation

ation of poets brought new forms, a passionate impetus, and enthusiastic songs. A renaissance was approaching.

This was the romantic wind that agitated the conscience of Spain, and blew fully and powerfully throughout the land.

action of poetic thought new forms, a passionate impulse,
 and enthusiastic songs. A real essence was apprehending.
 This was the romantic wind that agitated the conscience
 of Spain, and blew fully and powerfully throughout the land.

CHAPTER IV

THE MOST IMPORTANT SPANISH DRAMATISTS :

A) MARTÍNEZ DE LA ROSA "LA CONJURACIÓN DE VENECIA"

The magnificent romantic movement was like a river flooding its way from north to south until it engulfed all Europe in its impetuous wave, and because it would be a long and arduous task, we cannot give, within the modest purpose of our work, its complete history. We are going to consider, therefore, only its most salient aspects pausing for a moment now and then on this and that subject of most importance. And as this romantic apparition in the land of the Inquisition would not be entirely comprehensible if we did not touch the causes that favored it, we shall speak only of the striking characteristics of that inauspicious historic period in which Spain saw the birth and triumph of romanticism.

We are facing those days during which Spain, according to Pineyro's statement, was crossing "un periodo verdaderamente critico, cuando con Fernando VII agonizaba

CHAPTER IV

THE MOST IMPORTANT SPANISH DRAMATISTS :

a) Lope de Vega "LA COMEDIA DE LAS VENGANZAS"

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flowing its way from north to south until it engulfed
all Europe in its impetuous waves, and because it would
be a long and arduous task, we cannot give, within the
scope of our work, the complete history. We are
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it, we shall speak only of the striking characteristics
of that imaginative historic period in which Spain saw
the birth and triumph of romanticism.
We are taking these days during which Spain, accord-
ing to Sieney's statement, was crossing "an epocha
verdaderamente critica, cuando con Fernando VII se iniciaba

el régimen opresor de absolutismo y predominio teocrático, y con su hija Isabela, todavía entonces en la infancia, crecía y se ensayaba otro régimen de monarquía limitada y libertad relativa" (1). The glorious days of Ferdinand and Isabela (15th century) and of Charles V, on whose empire the sun never set, and of Philip II (XVI century), were now a mere remembrance for the land of the Cid. Under Philip IV (XVII century) Spain received the first blow with the loss of Portugal, the Philippine Islands, Porto Rico, Cuba, and all her possessions in Italy. Napoleon finally gave her the fatal blow, when pretending to punish Portugal, which harbored English ships, he forced Don Fernando to renounce all his claims of King and prince. Charles IV was forced to abdicate, and Napoleon sent his brother Joseph there to govern. The Napoleonic tyranny on one side and the not less insupportable Inquisition on the other side,--"especie de guillotina del pensamiento que acababa con las ideas con la misma celeridad que la guillotina revolucionaria hacía desaparecer los hombres," (2)--prepared and favored the advent of romanticism.

(1)page 3 lines 2-7 Pineyro. El Romanticismo-Paris, Garnier Hermanos, Libreros-Editores.

(2)page 8 lines 38-40- Obras de Figaro-Paris, Libreria de Garnier Hermanos, 1883.

A group of liberal-minded citizens assembled at Cádiz as the national Cortes (1810-1812) declared the rights of man and enacted a constitution that, on paper, limited the royal power greatly, granted manhood suffrage, imposed universal taxation, and set up a single chamber. The Inquisition, originated centuries before, during the pontificate of the Great Pope Innocent III at the time of the Albigensian heresies, was abolished. These liberal illusions did not last long. On Napoleon's fall, Ferdinand VII was restored to the throne (1814). He swept the reformers and their constitution aside, recalled the Jesuits, reestablished the Inquisition, imprisoned various leaders and frightened others into exile. In short he restored the old regime in all its glory. Young men who in the fervor of patriotism, had plunged into liberal politics and had been obliged to save their lives by flight, during their exile in Paris drank deep of literary enthusiasm. At Ferdinand's death they returned and wrote plays and poems in high romantic vein. Ferdinand died in September 1833 and left Spain in a civil war, that lasted for eight years, and divided her

into two parties, one guided by Don Carlos, the king's brother, who aimed at the throne, to which there were no male heirs, and the other by Queen Maria Cristina, who became liberal only to oppose Don Carlos and to keep the crown for her daughters.

This in brief is the historic epoch in which Spain saw the birth and triumph of romanticism.

We shall start with Martínez de la Rosa, who although somewhat timid as we shall see, nevertheless gave to Spain the first work with a romantic tendency, "La Conjuración de Venecia", and was therefore the initiator of the romantic movement in the Spanish theatre.

Martínez de la Rosa was born at Granada in 1788. He received an education eminently classical and was a little over twenty years of age when, his studies completed, he was teaching philosophy at the University of Granada. He gave to Spain, as we have said, the first work of the new romantic school, but he was "Poco inclinado a alistarse en las banderas de los clásicos o de los románticos", persuaded that "unos y otros llevan razón cuando censuran las exorbitancias y demasías del partido contrario, y cabalmente incurren en el mismo defecto". (1) He held

(1) page 271- lines 2-7 Pineyro etc.

into two parties, one called by the name of the King's
 brother, who aimed at the throne, in which there was
 no male heir, and the other by Queen Maria Cristina,
 who became liberal only to oppose Don Carlos and to
 keep the crown for her daughters.

This is what is the historic epoch in which Spain
 got the birth and strength of romanticism.

As Spain starts with warlike as in those, who al-
 though somewhat tired as we shall see, nevertheless gave
 to Spain the first work with a romantic tendency. The
 "Conjuration de Venecie", and was therefore the ancestor
 of the romantic movement in the Spanish theatre.

Castro as he was born at Urbión in 1790. He re-
 ceived an education eminently classical and was a little
 over twenty years of age when, his studies completed, he
 was teaching philosophy at the University of Granada. He
 gave to Spain, as we have said, the first work of the new
 romantic school, but he was "pero inclinado a romanticismo"
 as the banner of the alliance of the romanticists.
 He wrote that "una y otra literatura eran como con-
 trarios las exorbitancias y exageraciones del romanticismo
 y el clasicismo luchaban en el mismo terreno." He held

liberal ideas and reached a very high position in politics. At the time of the French invasion he went to Gibraltar and London in order to induce England to go against Napoleon. He was believed to be an egoist and had many enemies to face, but he was always honest and sincere and sought only the welfare of his fatherland. He was "de aquellos hombres que no conspiran ni aún para el bien" (1). His activities as a statesman and as a man of letters were many and varied. He was deputy from 1820-23 and when the absolute regime was established in Spain, he went to France (1823-31). The queen regent of Spain, Doña Maria Cristina, gave him charge of the government. He was ambassador at Paris and Rome, minister under Narváez and president of the "Congreso" and of the "Consejo de Estado". He died in 1862.

As we have stated before; the activity of Martínez de la Rosa as a man of letters was great too. In politics he wrote "El espíritu del siglo" and the "Bosquejo de la política de España". He wrote some remarkable lyrics such as "Zaragoza" and some novels of value such as "Doña Isabel de Solís, reina de Granada". In the dramatic field we notice: "Lo que puede un empleo"; "Los celos infundados", "La boda y el duelo", "La niña en casa y la madre en la máscara":

(1) Page 15-Lines 30-31- Galería de españoles célebres contemporáneos por D. Nicomedes Pastor Díaz y Don Francisco de Cardenas-Madrid, 1841.

all comedies of great simplicity of action. Among his tragedies his "El Edipo" is judged by all critics as the best imitation of the work of the Sophocles. He has two romantic works: "Aben Humeya" (1830) and "La Conjuración de Venecia". We shall speak only of the latter as it is his masterpiece, and the work which secures his fame in the literary world.

"La Conjuración de Venecia" is an historic work which refers to the conspiracy of the Querinis and Tiepolos in 1310. To this historic picture is interwoven the history of a sad, tragic and mysterious love. The style is always suitable to the situation. He is very touching in the colloquy between Rugiero and Laura in the second act. When in the fifth act the president Pedro Morosini recognizes in Rugiero his own son, he brings tears to one's eyes. The separate scenes are worked out with ability, are well balanced and end naturally. This play was presented for the first time in 1834 some months before Larra's "Macías", given the 24th of September 1834. The main source was the "Historia de Venecia" of the Count Daru and "La Crónica" of Andrés Dandolo.

Here is the summary of this masterpiece.

The action takes place at Venice in 1310. "El tribunal

all countries of great antiquity of action. Among his
 numerous his "Al Higo" is known by all nations as the
 best edition of the work of the philosopher. He has
 two famous works: "Athena Menes" (1880) and "La Conjuración
 de Venecia". He will speak only of the latter as it is his
 masterpiece, and the work which secures his fame in the
 literary world.

"La Conjuración de Venecia" is an historic work which refers
 to the conspiracy of the "Gens de Venecia" in 1510.
 To this historic picture is interwoven the history of a
 sad, tragic and mysterious love. The style is always suitable
 to the situation, and is very touching in the colloquy between
 Infante and Laura in the second act. When in the fifth act
 the president of the tribunal recognizes in Infante his own
 son, he brings tears to one's eyes. The separate scenes
 are worked out with ability, and well balanced and not
 overdone. This play was presented for the first time in 1884
 when Don Juan's father's "Infante", given the 25th of
 September 1884. The main motive was the "Historia de Venecia"
 of the Gens de Venecia and "La Venecia" of Don Juan's father.

Here is the summary of this masterpiece.

The action takes place at Venice in 1510. "El tribunal

de los Diez" presided over by Pedro Morosini tyrannizes; and a feeling of discontentment and rebellion smolders everywhere. The conspirators take advantage of the carnival feasts, to accomplish the revolt. Marcos and Jacobo Querini, Thiépolo, Badoer, Rugiero etc. gather together at the house of the ambassador of Genoa and there form their plot.

In the great hall of Morosini's house two spies reveal to Morosini the plan of the conspirators. There also comes Laura to wait for Rugiero. After a while Rugiero enters and reveals the plan to her. Meanwhile the spies, who have hidden themselves, come out and seize Rugiero. Laura faints and is carried to her own house. When she regains consciousness she reveals to her father, Juan Morosini, her secret love for Rugiero and tells him how her fiance has been seized by the spies. Juan Morosini, who loves his daughter dearly, asks his brother Pedro Morosini about the case. Pedro replies that Rugiero must be condemned to die.

We are now on the square of S. Marco, where the throng moves to and fro and the Masquerade is at its height. At a certain signal the conspirators set to work but fail because their plan is already known. Some of them are killed,

as the Chief, presented over by radio broadcast, the
and a feeling of disappointment and rebellion among every-
where. The conspirators take advantage of the situation
to recognize the revolt. Maria and Jacobo
Garcia, Miguel, Roberto, etc. gather together
at the house of the ambassador of Spain and there form
their plot.

In the great hall of the hotel, Maria and Jacobo
went to recognize the plan of the conspirators. There also
some came to wait for Roberto. After a while Roberto
enters and reveals the plan to her. Meanwhile the spies
who have hidden themselves, come out and seize Roberto.
Roberto falls and is carried to his own house. When the pri-
vate constabulary and the police go to his father, Juan Roberto
and, her mother have for Roberto and tell him how her
father has been seized by the spies. Juan Roberto, who
loves his daughter dearly, asks his brother Pedro Roberto
about the case. Pedro replies that Roberto must be con-
sidered as dead.

We are now on the square of St. Peter, where the strong
tower is and the one the conspirators is at the height. At a
certain signal the conspirators set to work but fell be-
cause their plan is already known. Some of them are killed.

others succeed in escaping.

We are in the "tribunal de los Diez". Rugiero is examined. When Pedro Morosini questions him, he sees in Rugiero his own son and faints. The interrogation is continued by the second president, who condemns him to death.

others present in awaiting.
He was in the Tribunal de los Jues. Huguere is ex-
amined. When other Tribunal questioned him, he was in
Huguere his own and faints. The investigation is
continued by the second president, who condemns him to
death.

CHAPTER IV

B) LARRA....."MACÍAS"

Larra was "un iniciador; abrió el primero camino por donde los demás siguieron"(I). His "Macías" is "el primer drama romántico en verso y con metros variados que apareció en España"(II). Because it is not to our purpose, we shall not follow him through his dramatic, literary, political, critical, and satirical articles, published under the pseudonym of Figaro in the Pobrecito Hablador, la Revista Española, el Observador, la Revista Mensujero, and El Español during the years 1832 to 1836.

Don Mariano José de Larra y Sanchez de Castro known commonly by the pseudonym of Figaro, was born at Madrid the 24th of March 1809, the time when the French invasion was in its zenith. His father was a doctor in the army of Joseph Bonaparte. Therefore, when in the year 1812 the French abandoned Spain, Larra followed his father to France, where he was placed in a college. Because of the amnesty (1818), he could go back with his father to Spain, where he entered

(1) page 2 lines 10-11 Pineyro Enrique-El Romanticismo en España- Paris, Garnier Hermanos- Libreros Editores.

(2) page 2 line 12-13- Pineyro-El Romanticismo-Paris, Garnier Hermanos- Libreros-Editores.

CHAPTER IV

B) LAURENCE....."WALLACE"

Laurence was an Englishman; about the first of the century he came to the United States. His "Waller" is "el primer libro de la vida en verso y con otras varias que aparecieron en la lengua" (1711). Because it is not to our purpose, we shall not follow him further in his dramatic, literary, political, critical, and historical articles, published under the pseudonym of Eligeo in the *Revista Española*, in the *Revista Española*, el *Observador*, la *Revista Semanal*, and el *Argonauta* during the years 1838 to 1850.

Don Mariano José de Larra y Sánchez de Castro known commonly by the pseudonym of Eligeo, was born at Madrid the 24th of March 1809, the time when the French invasion was in its zenith. His father was a doctor in the army of French Bonaparte. Therefore, when in the year 1813 the French abandoned Spain, Larra followed his father to France, where he was placed in a college. Because of the amnesty (1814), he could go back with his father to Spain, where he entered

(1) Page 8 lines 10-11: *Eligeo Larra y Sánchez de Castro* in *Waller*, *el primer libro de la vida en verso*.

(2) Page 8 line 12-13: *Eligeo Larra y Sánchez de Castro*, *el Observador*, *la Revista Semanal*, *el Argonauta*.

the college of the Escolopios de San Antonio Abad (Madrid). There he received solid classic instruction and learned besides the Spanish language (which he had almost forgotten), and English and Italian; French was the same as his native language to him. First of all he gave himself to law and obtained employment at Madrid, which he shortly abandoned to devote himself completely to politics, literature and criticism. At the suggestion of Don Juan de Grimaldi, the theatrical manager in Madrid, he took the pseudonym of Figaro which he used for the first time in "La Revista Española". In his private life, Larra was not as happy as he appeared to be in public life, so that he used to say "El escritor satirico es por lo común como la luna, un cuerpo opaco destinado a dar luz, y es a caso el único de quien con razón puede decirse que da lo que no tiene" (1). When he was twenty years old, he married, against the wishes of his parents, Doña Josefa Wetoret y Velasco, but was unhappy. To distract his mind he left Spain and went to Portugal, passed some months at London, visited Brussels and Paris, and in 1835 returned to Spain. In this epoch the liberal party was divided into two; one in favor of the crown,

(1) page 14 lines 41-43 Obras de Figaro-Paris, Libreria de Garnier Hermanos, 1883.

the college of the Benedictines de San Antonio Abad (Madrid).
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 of Don Juan de Galarza, the theatrical manager in Madrid,
 he took the pseudonym of Riquelme which he used for the
 first time in "la Revista Española". In his private
 life, Larra was not as happy as he appeared to be in
 public life, as that he used to say "Mi felicidad pública
 es por lo común nula en casa, mi cuerpo agota demasiado
 a los dos, y es a causa de tanto de quien con tanta fuerza
 destine por de lo que no tiene" (1). When he was twenty
 years old, he married, against the wishes of his parents,
 Rosa Josefa Wotzet y Velasco, but was unhappy. To dis-
 tress his mind he left Spain and went to Portugal, passed
 some months at London, visited Brussels and Paris, and
 in 1835 returned to Spain. In this epoch the liberal
 party was divided into two; one in favor of the crown,

(1) page 14 lines 21-23 of the original manuscript, Madrid,
 de la Revista Española, 1835.

which became conservative, and the other in behalf of the people, a division that caused Granja's revolution, Figaro devoted himself to the conservative party, because he was deputy for the province of Avila. He loved for five years a married woman, in whose presence, after a tragic colloquy, during which she had declared herself inexorably tired of his love, he shot himself to death (February 13, 1837). He was then scarcely twenty-eight years old.

Larra's masterpiece "Macías" which we are going to consider now is inspired by "Henri III et sa Cour", written about 1829 or 1830 by Dumas the father. Larra, both in Macías and in his novel "El Doncel de Don Enrique el Doliente", had in mind, as did Lope in his "Porfiar hasta morir," a legend that seems to have some historic foundation, about a Macías el Enamorado. The versions are various.

The legend of life and death of Macías el Enamorado was very popular in all Spain, but Larra does not care to follow punctiliously the details of the legend. The theme exercises on him a special attraction, for he treats it twice: first as a novel and afterwards as a drama. The two works have in common the protagonist's name, the adulterous passion and the bloody end.

which became uncharacteristic, and the other in behalf of the
people, a division that caused Dumas's revolution. Dumas
devoted himself to the romantic party, because he
was weary for the physical of Africa. He loved for five
years a married woman, in whose presence, after a long
silence, during which she had believed herself inexor-
ably tired of his love, he was almost to death (February 15, 1859)
he was then seriously twenty-eight years old.
Dumas's masterpiece "Le Comte de Monte-Cristo" which was going to con-
sider was in the hands of "Gautier" at the time, written
about 1844 or 1845 by Dumas the father. Later, both in
France and in his novel "Le Comte de Monte-Cristo" and "Le
Comte de Monte-Cristo", he was able to do "Le Comte de Monte-Cristo".
Legend that seems to have been written in the
about a battle of the century. The legend was written.
The legend of the end of the century of the century
was very popular in all ages, but Dumas does not
to follow completely the details of the legend. The
theme exercised on him a special attraction, for he treated
it twice: first as a novel and afterwards as a drama.
The two works have in common the protagonist's name, the
adventurous passion and the bloody end.

Here is the plot of Larra's play.

It is early in January, 1406, and we are in Andujar, in the palace of Don Enrique de Villena. There are four acts. Macías served the Marquis of Villena as page. He loved a maid (Elvira) in the household of the Marquis, and was loved in return. The two kept their affection secret. It was during the absence of Macías that the Marquis gave the girl in marriage to one of his knights (Fernán Pérez de Vadillo). Macías on his return, knowing that the lady still loved him, tried to delay the nuptials that were to be solemnized that same day between her and Fernán, but in vain. At first he was reprimanded by the Marquis and later imprisoned in Arjonilla in the province of Jaen. Fernán was plotting meanwhile to kill him in the prison, but Elvira, knowing it, hurries to the prison to save him. Fernán with his hired assassins go to the prison, and Macías runs to meet them, but falls mortally wounded. Elvira then kills herself.

Larra, himself, defined his work thus: "Macías es un hombre que ama, y nada más. Su nombre, su lamentable vida pertenecen al historiador, sus pasiones al poeta. Pintar a Macías como imaginé que pudo o debió ser, desarrollar los sentimientos que experimentaría en el frenesi de su

There is the plot of the play.

It is early in January, 1806, and we are in Assago.

In the palace of Don Enrique de Villena. There are

four sons. Enrique served the Marquis of Villena as page.

He loved a girl (Isabella) in the household of the Marquis.

and was loved in return. The two kept their affection

secret. It was during the absence of Enrique that the Marquis

gave the girl in marriage to one of his knights (Don Juan).

Enrique, knowing on his return, knowing that the lady

still loved him, tried to delay the marriage that was

to be celebrated that same day between her and Juan, but

in vain. At last he was repulsed by the Marquis and

later imprisoned in a castle in the province of Leon. Juan

was visiting meanwhile in his aim in the prison, but without

knowing it, because in the prison he was told Juan was in

the city and was waiting for the prison, and Juan came to

meet him, but he was mortally wounded. Juan then kills himself.

Enrique, meanwhile, defied his work (Juan) and as an

honour to his name, y. Juan was, as Juan's wife said

perhaps in his history, the passion of the poet. Juan

is a man who is not a man, but a man, a man, a man

for his name and the experiment of the first of the

loca pasi6n, y retratar a un hombre. Ese fu6 el objeto de mi drama." (1).

And in fact, Macias really lived in his play, lived in his immense faith towards his fiancée, when to the doubts of Fort6n he answered:

No lo temo!

De mi bella. Elvira, ¡ingrata?

No es posible. ¡Antes al cielo

Me confunda que eso vea! (2)

He is true to life, when oppressed by the fear of being betrayed by Elvira, he exclaims:

¡Ay infeliz del que crey6 que amado

De una mujer ser6 eternamente!

¡Insensato! (3)

And he is still full of life, when Elvira tells him that she loved him:

¡Me amas? ¡Es Cierto?

¡Tu me amas todav6a? ¡Y aun estamos
en Andujar los dos? ¡Ay! ¡Qui6n ahora
me robara la hermosa que idolatro?

¡Me amas? Ven. (4)

At times there is a paucity of feeling and some parts of

(1) page 6 lines 6-8 Macias-Buenos Aires, 1839

(2) " 50 " 9-12 " " " " Act II

(3) " 67 " 22-24 " " " " " III

(4) " 68 " 1-5 " " " " " III

from Paris, I received a message, the 10th of October.

My answer, (1).

And in fact, I had really lived in the past, lived

in his shadow, I had followed his shadow, when he was

doubtful of his own existence:

And so I had

to be his shadow, I had to be his shadow,

to be his shadow, I had to be his shadow,

to be his shadow, I had to be his shadow, (2).

And he was still, when I was still, when I was still,

when I was still, when I was still, when I was still:

My answer, (3).

My answer, (4).

My answer, (5).

And he was still, when I was still, when I was still, when I was still:

My answer, (6).

My answer, (7).

My answer, (8).

My answer, (9).

My answer, (10).

My answer, (11).

At times there was a feeling of being and some pain of

(1) Page 6 lines 6-8 (Paris - 1924, 1925)

(2) Page 6 lines 9-11 (Paris - 1924, 1925)

(3) Page 6 lines 12-14 (Paris - 1924, 1925)

(4) Page 6 lines 15-17 (Paris - 1924, 1925)

the play are even deprived of action. Notwithstanding that, there are some beautiful passages, as, for instance, the loving colloquy between Elvira and Macías in the prison in the fourth act.

Dumas' influence almost entirely permeates the third act, and in the last words of the play pronounced by Fernán Pérez:

Me vendian.

Ya se lavó en su sangre mi deshonra. (I).

Macías was given the first time in Madrid the 24th of September, 1834, and for a time was frequently played. Later it gave way to such dramas as Don Alvaro o la Fuerza del Sino" (March 22, 1835) of the Duque de Rivas; to "Blanca de Bordon" (June 7, 1835) of Gil y Zarate; to "El Trovador" (March 1, 1836) of Garcia Gutiérrez; and to "Los Amantes de Teruel" (January 19, 1837) of Eugenio Hartzenbuschs.

(I) page 108 Act IV lines 1-2 Macías Buenos Aires, 1839.

the play are even deprived of action. Notwithstanding
that, there are some beautiful passages, as, for instance,
the lovely melody between Lucia and Lucia in the prison
in the fourth act.

Lucia's influence almost entirely possesses the whole
act, and in the last words of the play pronounced by

Lucia's sister:

No vengeance.

Yes as love as we might be able to. (I).

Lucia was given the first time in Madrid the name of

September, 1854, and for a time was frequently played.

Later it came way to such names as Don Alvaro, La Fiesca

del Cid, (Lorca 22, 1855) or the name of Lucia; to

"Lucia de Alcala" (Lorca 7, 1855) or Gil y Castro; to

"Mi Trovador" (Lorca 1, 1856) or Lucia's sister; and

to "La Lucia de Alcala" (Lorca 15, 1857) or Lucia's

Marcelina.

(I) page 105 Act IV lines 1-2 Lucia's Lucia Alcala, 1855.

CHAPTER IV

C) DUQUE DE RIVAS "DON ALVARO"

Even more than Larra we see Don Angel de Saavedra, (born at Cordoba in May 1791, and died at Madrid in 1865), confused and dragged by the tempestuous politic vortex of those days. We see him abandoning the soil of his fatherland and wandering from one country to another in search of a refuge. He fought at Cadiz (1814) where a nucleus of liberals had gathered and condemning both the political and religious tyranny, had proclaimed the great principles of justice. We see him in England (1823), and afterwards in Italy where he asked in vain for hospitality. From there he went to Malta where by good fortune he found a true friend in John Hookham Free, himself a scholar, critic and poet. From him he learned to appreciate the works of Walter Scott, Byron and Shakespeare, so that his classic taste was soon converted to romanticism, and a proof of such a change we see in the poem "Al Faro de Malta" (1828) and in his "El Moro Expósito" which he started on that island. Later we find

him at Paris (1830) where he lived by the product of his paint-brush, and finally in Spain (1834), the year in which he succeeded to the title of Duque de Rivas at the death of his brother. We can say that starting from that epoch the life of the poet was less troubled and relatively happy. He represented his country (1848-1850) as minister and ambassador to Naples. During his sojourn in that city, he wrote his historic work entitled "Sublevación de Nápoles capitaneada por Masaniello con sus antecedentes y consecuencias"--a work of slight importance in which he judges man and things in a very impartial way.

When after more than ten years of exile in (1834) he left France for his native country, he had reached the age of forty-three. He brought with him a manuscript and by this manuscript "retocado, vuelto a escribir hasta quedar mitad en verso y mitad en prosa poco más o menos, la renovación del arte literario en España, del arte dramático principalmente, que Martínez de la Rosa ensayó con timidez, que Larra continuó con moderación iba a ser acometida con intrépida osadía". (I)

him at 1875 (1875) when he lived by the product of
his pen-and-ink, and finally in 1884, the year
in which he succeeded to the title of Duke de Nivernais
at the death of his brother. We can say that starting from
that epoch the life of the poet was less troubled and
relatively happy. He represented his country (1848-1850)
as minister and ambassador to Naples. During his absence
in that city, he wrote his *Stanzas* with enthusiasm
and devotion as a sign of his affection for the Italian people
and his sympathy for the cause of Italian unity.
In 1854, in which he stayed in a very
important way.

After more than ten years of exile in 1854,
he left France for his native country. He was received
the age of forty-three. He stayed with him a considerable
part of this manuscript. He wrote a beautiful letter
quoting lines by Victor Hugo on the subject of a nation,
in the most beautiful style of the French language. He also
wrote a beautiful letter, the letter of the 10th of May 1854
and finally, the letter of the 10th of May 1854.
The letter of the 10th of May 1854.

The romantic school in Spain up to that time lacked originality, being entirely servile imitators of the great Frenchman Victor Hugo, Dumas and Delavigne.

This poet, rich in inspiration, gifted with beautiful and noble sentiments and a finer taste, undertook the innovation that gave to the stage this marvelous creation, in which the romantic idea is presented with the utmost originality, and above all, in a manner essentially Spanish. The public, being unprepared, failed to understand him, because the distance was too great from "Don Alvaro" to the "Conjuración de Venecia", and to the "Macias". Finally merit triumphed, so that "Don Alvaro" was recognized as "el principal y el que consagró el triunfo del romanticismo en la escena Española". (I).

Don Alvaro, young, rich, valorous, of mysterious origin (we know his origin only in the last scenes of the play) falls in love in Seville with the daughter of the Marquis of Calatrova. The father opposes this love and in order to separate the lovers, sends her to one of his estates not far from Seville. The passionate young man thinks then of abducting her, and one night enters Leonor's apartment.

(I) page 899-Lines 34-35- J. Hurtado y A. G. Palencia
Historia de la Literatura Española-Segunda Edición-
Madrid, 1925.

The romantic school in Spain by its first time looked
originally, being entirely contrary to the
great European Victor Hugo, Byron and Shelley.
This poet, then in imagination, filled with beautiful
and noble sentiments and a finer sense, understood the
importance that have to the stage this romantic elevation,
in which the romantic idea is presented with the utmost
originality, and above all, in a manner essentially
Spanish. The public, being captivated, failed to under-
stand him, because the distance was too great from "Don
Alvaro" to the "Comendador de Venecia", and to the "Fiesco".
Finally merit triumphed, so that "Don Alvaro" was recognized
as the principal work of the country and the triumph of the romanticism
in the Spanish theatre. (1)

Don Alvaro, young, rich, vigorous, of aristocratic origin
we know his origin only in the last scenes of the play
falls in love in Sevilla with the daughter of the Marquis
of Calatrava. The father opposes this love and in order
to separate the lovers, sends her to one of his estates
not far from Sevilla. The passionate young man finds there
of abducting her, and one night enters Leonor's apartment.

She at first hesitates, but after, won by love, decides to elope with him. When on the point of eloping they are surprised by the Marquis who appears followed by two servants. Don Alvaro threatens the Marquis with his revolver, but yeilds to the just reproaches of the irate father, in front of whom he kneels, throwing the revolver far from him. This, on falling down, explodes and kills the marquis who dies cursing his daughter.

Don Alvaro believes Leonor dead in the tumult of that night, and decides to seek death in the battles against the Germans in Italy, where he goes under the name of Don Fabrique de Herreros.

In Italy Don Fabrique de Herreros saves Leonor's brother, Don Carlos, with whom he becomes very friendly. When wounded in battle he is aided by the kind help of Don Carlos. After a while Don Carlos learns that Don Alvaro was the seducer of his sister and the cause of his father's death, so that as soon as Don Fabrique de Herreros recovers, Don Carlos insults him and challenges him and is killed in the duel.

Don Alvaro then returns to Spain under the name of Padre Rafael, and enters the convent of the Angeles, half a mile from Hornachuelos, Leonor decides to live on an inaccessible

The at first hesitated, but after, won by love, decided
 to elope with him, when on the point of eloping they are
 surprised by the bandits who appear followed by two men.
 Don Alvaro threatens the bandits with his revolver, but
 yields to the just reproaches of the first bandit, in front
 of whom he kneels, throwing the revolver far from him. Then,
 on falling down, explodes and kills the bandits who were pursuing
 his daughter.

Don Alvaro believes himself alone in the world at that
 night, and decides to seek death in the battle against the
 bandits in Italy, where he goes under the name of Don Fernando.

In Italy Don Fernando is known as Don Fernando's brother,
 Don Carlos, with whom he becomes very friendly. When wounded
 in battle he is aided by the kind help of Don Carlos. After
 a while Don Carlos learns that Don Alvaro was the author of
 his sister and the cause of his father's death, so that he soon
 as Don Fernando de Montenegro recovers, Don Carlos attacks him
 and challenges him and is killed in the duel.

Don Alvaro then returns to Spain under the name of Don
 Rafael, and there the convent of the Angles, built a while
 from his childhood, again decides to live on an independent

rock not far from the convent, When Don Alvaro has lived four years in the convent, the second brother of Leonor, Don Alfonso de Vargas, arrives there. He had wandered in vain in America looking for Don Alvaro. Don Alfonso recognizes him, insults and challenges him, and is badly wounded. Don Alfonso calls for the Holy Eucharist. Don Alvaro goes and calls for the penitent living in the inaccessible rock. Leonor appears, recognizes her dying brother, and rushes to him, but Don Alfonso, believing her yet the lover of Don Alvaro, makes an effort and kills her. Don Alvaro furious and desperate, and not knowing of the presence of Leonor in that place, rushes to the rock and throws himself down, while the monks, seeing him, cry "Misericordia, Misericordia".

The material which the poet used in the composition of "Don Alvaro" is an Indian tale, heard by the Duque de Rivas when he was a child, from a servant in his house, two vague traditions localized in the estate of the Angeles, the one of the penitent woman, and the other of the Salto del Diablo, and some scenes of the "Diablo Predicator" of Belmonte Bermúdez. It seems that in the end of the drama

that not far from the convent, when Don Alvaro had lived
 two years in the convent, the second brother of Leonor,
 Don Alvaro de Vargas, arrived there. He had wandered as
 with an American looking for Don Alvaro. Don Alvaro re-
 cognized him, listened and challenged him, and he badly
 wounded. Don Alvaro calls for the holy sacrament, and
 Alvaro goes and calls for the penitent living in the in-
 accessible rock. Leonor appears, recognizes her dying brother,
 and rushes to him, but she is refused. Refusing her yet the
 love of Don Alvaro, makes an effort and kills her. Don Alvaro
 lies on his back, and not knowing of the presence of Leonor
 in that place, reaches to the rock and throws himself down,
 with the words, "I am thy brother, Alvaro."
 The material which the poet chose in the composition
 of "Don Alvaro" is an Indian tale, heard by the Indians
 when he was a child, from a servant in his house. Two
 types of Indian legends are the basis of the legend,
 the one of the penitent woman, and the other of the
 delirious, and some named as the "Indian legend" of
 Leonor's death. It seems that in the end of the story

Duque de Rivas had present in his mind Mérimée's work "les Ames du Purgatoire". This work, first written in prose, was translated into French by the poet's friend Alcala Galiano in order to have it given in one of the theatres of Paris. Afterwards, even in verse: in prose to paint the popular scenes and in verse to describe the situations very touching and pathetic. The success of this work not only surpassed that of all of the other works published by the same author, but even obscured that of other writers of the same school. This work alone is sufficient to raise Duque de Rivas to the highest place of literary glory.

This work contains all the characteristics of the romantic drama, --the form with its variety of rhyme, verse and prose, lacking in the unities of place, time and action; and the contents with its intense sentimentalism, mysterious character, mixture of comic and dramatic.

The characters are eminently Spanish. Starting, in fact, with the Marquis of Calatrova and Leonor, splendid types of Spanish society, and including Tío Paco, Padre Guardian, the Canónigo, the Arriero, Preciosilla, and the Mesonero,-- all are Spanish. Don Carlos and Don Alfonso are

though he gives but present in his mind. His work is not
 upon the "original". His work, first written in prose, was
 translated into French by the poet's friend, and is
 in order to have it given in one of the character of verse.
 However, even in verse, it gives the popular
 names and in verse to describe the situation very touching
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 that of all of the other works published by the same
 author, but even shows that it is other writers of the
 same school. This work alone is sufficient to raise the

the name to the highest place in literary glory.
 This work contains all the characteristics of the
 romantic drama, -- the love with its variety of scenes,
 verse and prose, action in the midst of place, time
 and action; and the contents with its intense senti-
 mentalism, exquisite character, mixture of comic and
 dramatic.

The characters are eminently Spanish. Starting, in
 fact, with the nature of Christian and Isabella, and ending
 with the nature of Isabella, and including the love, the
 Christian, the Catholic, the Jewish, the Protestant, and the
 heathen, -- all are Spanish. Don Quixote and Sancho Panza are

embodiment of the spirit of revenge. Only the protagonist, Don Alvaro, ardent and generous, violent and wise, unfortunate and criminal, sympathetic and terrible, presents himself as a type universal and eternal. He is suitable to all times and places, because he is without doubt the most perfect incarnation of artistic principles and of the lasting laws of beauty. There is an air of fatalism throughout the work which is exemplified in Leonor and Don Alvaro. The end makes us think to what extreme great errors and the heart's tormenting passions can lead humanity. There are then passages of infinite beauty, among which we notice especially the tender dialogue between Leonor and the P. Guardian on her arrival at the convent of the Angeles (Scene VII of Act II); the beautiful soliloquy of Don Alvaro (Scene III of Act II; and the other soliloquy of Don Alvaro (Scene V of Act IV). Nevertheless, it seems to us that the action is at times inconsistent. The second duel between Don Alvaro and Don Alfonso, and the death of Leonor seem equally improbable.

embodiment of the spirit of revenge. Only the protagonist,
Don Alvaro, is not and remains, violent and wise, calculating
and cynical, sympathetic and ferocious, presents himself
as a type universal and eternal. He is suitable for all times
and places, because he is without doubt the most perfect
incarnation of artistic principles and of the feeling laws
of beauty. There is an air of familiarity throughout the work
which is exemplified in Don Alvaro and Don Alvaro. The author
has chosen to what extent great events and the heart's torment
and passion can lead humanity. There are then passages of
intense beauty, scenes which we notice especially the finest
distinction between beauty and the... foundation on her artistic
the concept of the aristocracy of Act III, the beauty-
ful solidarity of Don Alvaro (Scene II, of Act III) and the
other solidarity of Don Alvaro (Scene V of Act IV). Never-
theless, it seems to us that the action is at times inco-
herent. The second duel between Don Alvaro and Don Alvaro,
and the death of Don Alvaro seem especially inappropriate.

CHAPTER IV

D) GUTIERREZ :....."EL TROVADOR"

Romantic as Duque de Rivas, but with a more correct and clear form, and with a more natural and melodious verse, Don Antonio Garcia Gutierrez was a man of great literary culture, and in a certain way self-taught. In spite of trouble, his life was the reverse of that of the unhappy Larra and the wandering Duque de Rivas. He was born in southern Spain, at Chiolina, a small town in Andalusia, July 5, 1813. In order to satisfy his father's wish, he started to study medicine at Cadiz but his natural tendency was towards literary study; and soon after, we see him leaving Cadiz for Madrid, where he could better satisfy his inclination. He was hardly twenty years of age, when he found himself in the capital, having before him a future full of dreams and hopes. According to the habit of the time, he, too, started to translate from French theatrical works so that he remained influenced by them and especially by Dumas. Encouraged by the successes of

Macias and Don Alvaro, he too wanted to try the romantic field and composed "El Trovador." As if to prove his strength, fortune was against him. His "Trovador" was rejected by the theatrical managers. Gutiérrez then enlisted as volunteer in the army against the Carlists. Finally by the influence of Espronceda and Guzmán "El Trovador" was given for the first time at Madrid the 1st of March 1836. The success was complete. The author, contrary to custom, was called many times to appear on the stage.

But this wave of glory did not last long; our poet, exposed to unjust critics, crossed the ocean and went to Havana and thence to Merida de Yucatán. In 1850 he returned to Spain, where he was nominated member of the Junta Superior of theatres. Five years later he went to London as Comisario Interventor de la deuda de España, the position that he left in 1858 to return to Spain, where the Real Academia Española offered him the place left vacant by Don Antonio Gil y Zarate. He died August 26, 1884.

Although Gutiérrez was eminently dramatic, he wrote some poems which were published successively: "Poesias" in 1840; "Luz y Tinieblas" in 1842; and in 1850, "El Duende de Valladolid". They are of secondary importance in comparison with his

...and ... he too wanted to try the romantic
... and composed "The Traveller". As it is true his
... and ... his "Traveller" was
... by the theatrical managers. ... then an-
... in the first ...
... by the influence of ...
... was given for the first time at ...
... the success was complete. ...
... was called many times to appear at
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left vacant by ... he died August 26, 1854.
Although ... he wrote some
poems which were published ... in 1840;
"... in 1845; and in 1850, "El ...
They are of secondary importance in comparison with his

dramatic works, such as: "Venganza Catalana," "El Paje."
 "El Rey Monje," "Simón Bocanegra," "Las Bodas de Doña
 Sancha," "El Bastardo," "El Trovador."

We shall speak only of "El Trovador" as it was considered Gutiérrez's masterpiece and the most famous play of that period.

"El Trovador fué el triunfo del romanticismo, la victoria decisiva que completó, coronó la campaña iniciada con los encuentros difíciles y renidos del Macías y el Don Alvaro" (1). As was the "Hernani" of Victor Hugo and "Die Ranber" of Schiller, so was this a youthful and triumphant apparition of something new, destined to symbolize always the luminous apogee of a revolution in the taste of theatre, school, and literary period. Espino states "El Trovador fué en el drama lo que "El sí de las niñas" y la "Marcela" fueron en la comedia, y García Gutiérrez colocóse al frente de una ilustre cohorte de soldados de la restauración dramática, como Bretón, siguiendo inmediatamente las huellas de Moratín, se había puesto a la cabeza de la regeneración cómica." (2).

(1) page 102-Lines 23-26 Pineyro-El Romanticismo-Garnier, Hermanos, Libreros-Editores-Paris.

(2) Page 516-Lines 16-19 Espino. Teatro Español. De D. Jose Rodriguez, y Rodriguez, Editor, Cádiz 1876

...the words, such as "Spanish language," "El arte."

"The new world," "Spain's language," "The house of the"

"house," "El arte," "El arte."

We shall speak only of "El arte" as it was con-

sidered Gaudí's masterpiece and the most famous

work of that period.

"El arte" for the whole of the romanticism, is

the first artistic and symbolic, around the nature

inspired by the elements of the world and the

world, as the "arte" (1). As the "arte" of

the first time and "the nature" of Gaudí, as was this

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described as symbolic and the beginning of a

revolution in the field of the, school, and inter-

the period. The first time "El arte" as the

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(1) The first time as the first time as the first time as the

Gaudí, the first time as the first time as the first time as the

(2) The first time as the first time as the first time as the

Gaudí, the first time as the first time as the first time as the

"El Trovador" was, in fact, a newer and more brilliant work than anything which preceded it. In it we find all that may form a romantic drama, plus a varied and seductive coloring; a tone sad and passionate, and an eminently chivalrous spirit. The poet, with his rather melancholy nature and gift for easy, sweet and harmonious versification, could not but transfer those gifts to his works. He was justly considered the most touching, most penetrating, and most pathetic of the Spanish romantic poets. Garcia Gutiérrez beautifies whatever he treats. Passion, error, tradition, revenge are dignified, beautiful, terrible, yet full of majesty, without losing anything of their nature.

Here is the plot of this romantic jewel.

Don Muñoz, son of the Count Don Lope de Artal and the only brother of Juan, (thought to have been burnt by a witch) is madly in love with Leonor. She, however, loves Manrique, el Trovador, against the wish of her brother, Don Guillén, who is prone to favor Don Muñoz because of his wealth and social position.

We have the first duel between Don Muñoz and Manrique.

"El Trovador" was, in fact, a novel and more brilliant
 work than anything which preceded it. In it we find all
 that may form a romantic drama, plus a varied and accu-
 sive coloring; a love and a passionate, and an exalted
 if Christian spirit. The poet, with his rather religious
 by nature and gift for song, sweet and harmonious verbi-
 fication, could not but transfer those gifts to his work.
 He was justly considered the most touching, most romanti-
 cing, and most pathetic of the Spanish romantic poets.
 Santa Cruz's beautifulia whatever he wrote, however
 good, finished, nervous and dignified, beautiful, terrible,
 yet full of reality, without losing anything of their na-

ture.

Here is the plot of this romantic novel.
 Don Juan, son of the Count Don Juan de Araya and the
 only brother of Juan (though he has been known by a
 name is really in love with Isabella, she, however, loves
 Fernando, el Trovador, against the wish of her brother,
 Don Juan, who is prone to favor Don Juan because of
 his wealth and social position.
 To have the final duel between Don Juan and Fernando.

Leonor, believing Manrique dead in the attack of Velilla, enters the convent of Jerusalem. Muño goes there to abduct her. Manrique soon follows and succeeds in eloping with leonor.

Azucena, the gypsy, tells her son Manrique that she by burning Juan the son of the Count Don Lope de Artal, had revenged her mother who had been put to death by the said count. That statement was untrue because she, in delirium, had let her own son fall on the fire, so that Manrique was in reality, the count's son, Juan.

Muño pursues the fugitives. To his camp comes a gypsy, Azucena, who, when recognized as Manrique's mother, is brought to Zaragoza and confined in the Fortress of Aljaferia. Manrique, learning what has happened to his mother, decides to set her free. He then reveals his origin to Leonor, who loves him just the same. He also is captured and confined in the same fortress. Leonor then goes and kneels before Muño and promises to love him, if he frees Manrique. Muño agrees and Leonor goes to the fortress. Manrique becomes indignant, listens to the proposal of Leonor, who after a while expires in his arms, for she had poisoned herself.

Leander, believing Mantique dead in the attack of Voltaire,
 sought the convent of Ursula, where he
 found her. Mantique soon follows and succeeds in escaping
 with Leander.
 Leander, the fugitive, tells her son Mantique that she is
 bringing them the son of the Count von Lutz, and
 returned her mother and had been put to death by the said
 Count. This statement was given because she, in reality,
 had let her own son fall on the first of last Mantique
 was in reality, the Count's son, Leander.
 Leander pursues the fugitives. To his camp comes a fugitive,
 Annette, who, when recognized as Mantique's mother, is
 brought to Leander and confined in the fortress of
 Alstede. Mantique, learning what has happened to his
 mother, decides to set her free. He then travels his way
 to Leander, who loves him just the same. He also is captured
 and confined in the same fortress. Leander then goes and
 kneels before him and promises to love him, if he frees
 Mantique. Leander agrees and Leander goes to the fortress.
 Mantique becomes indignant, listens to the proposal of
 Leander, who after a while expires in his arms, for he had
 poisoned himself.

Muño has Manrique beheaded in the presence of Azucena, who in vain had begged pardon for him. But as soon as Manrique is dead she reveals to Muño that he has beheaded his own brother, Juan.

The plot as can be seen, is very well balanced. The unfolding of the action is natural, although there are some critics of different opinion. The rivalry between Don Muño and the Trovador for the love of Leonor, would have been alone sufficient to build a drama as interesting as those of Lope de Vega or Calderón. The poet, looking for more, creates then the tragic figure of Azucena, the gypsy, who for years and years prepares a terrible revenge. So he enlarges the drama and draws vast pictures of violent passions, of love and hatred, with a greater horizon, and sets his personages against an historic background by placing the action in the city of Zaragoza during the first years of the 15th century, in those days of the rebellion of the then celebrated Conde de Urgel.

The whole play is readily adaptable to music, so that Verdi did not encounter any great difficulty in the composition of his opera. The magnificent scene of the Miserere is above all a marvelous piece of music. The chorus of low, mournful voices, the lamentation of the tenor, the

Hand has been defeated in the presence of Alameda,
who in vain had begged pardon for him. But as soon as
Hand has been defeated in the presence of Alameda,
Hand has been defeated in the presence of Alameda,
Hand has been defeated in the presence of Alameda.

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and the Frenchman for the love of Alameda, would have been
of no sufficient to bring a drama as interesting as this
of love and hate as Alameda. The plot, looking far more,
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who for years and years presents a terrible revenge. So he
enjoins the drama and drama that presents of violent
passions, of love and hatred, with a greater horizon,
and sets his personages against an historic background
by placing the action in the city of Zaragoza during the
first years of the 18th century, in those days of the re-
bellion of the three celebrated Condé de Urrut.

The whole play is really adaptable to music, as that
Verdi did not encounter any great difficulty in the composi-
tion of his opera. The magnificent scene of the Mirra-
is above all a marvelous piece of music. The choice of
low, musical voices, the instrumentation of the tenor, the

passionate outburst of the unhappy woman, -all is disposed by Gutiérrez in such a pathetic manner that Verdi had nothing to do but transfer to the other art the inspiration of the Spanish poet. Espino, in regard to the music of the entire work, expresses himself as follows: "una versificación como ninguna, fácil, correcta, armoniosa; una música en que canta la palabra al compás del afecto o truena la frase al mismo tiempo que ruge la pasión :una ejecución del alma más que de la pluma ; un raudal de sentimientos que fluyen en palabras y un diluvio de ideas que descarga sobre el corazón del auditorio y tendreis los prodigios de la forma y la necesidad de sus efectos sobre las masas". (I) There are passages indeed charming, and among these that in which Manrique goes to the convent and abducts Leonor (Scene V Act IV); and the sweet colloquy between Manrique and Azucena in the fortress of Aljaferia (Scene IV act V); and finally the other colloquy of Scene VII, Act V, between Leonor already poisoned and Manrique.

The comic element is handled with the utmost delicacy. The characters here and there present scenes of charming geniality, pictures that delight the heart.

(I) Page 519-Lines 22-27-Espino- teatro Espanol, etc.

The author, as it was expected, was unjustly criticized. He, as the wretched Torquato Tasso with his "Gerusalemme Liberata", decided then to correct his Trovador, spoiling it and robbing it of its youthful flavor. Therefore, the last version was put aside and the first only was used; that in homage to the author was comprehended and published in 1866 in the collection entitled "Obras Escogidas."

The critics did not delay in finding the argument somewhat confused and, according to Larra, more adapted for novel than for drama. There is no room for doubt, certainly, that the characters are all well drawn, especially Azucena, the most interesting character in the play. From her first sad notes of "Bramando está el pueblo indómito" of the first scene of Act III, to her last despairing cry of "Ya estás vengada" of the ninth scene of Act V. we do not for a minute lose sight of the mortal conflict in her soul between her love for her mother and her love for Manrique.

The subject, as it was presented, was distinctly criticized.
As the extended passage taken with this "characterization"
liberty, devoted then to contrast his character, speaking
it and showing it of its youthful history. Therefore, the
last version was put aside and the first only was used.
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as in 1888 in the collection entitled "Other Characters."
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ly, that the characters are all well drawn, especially
Aschen, the most interesting character in the play. From
her first and most of "character" and all "character"
of the first scene of Act I, to her last appearance in
of "the certain changes" of the second scene of Act V, we do
not for a minute lose sight of the mortal conflict in her
heart between her love for her mother and her love for

her lover.

CHAPTER IV

E) HARTZENBUSCH....."LOS AMANTES DE TERUEL"

In the Principe Theatre of Madrid, "Los Amantes de Teruel" was given for the first time on the 19th of January 1837, when the author was hardly thirty years old. Larra, the merciless critic, well disposed toward the author who was forced to correct this work as it was in many parts like "Macias", talked very well about it. Hartzenbusch was almost immediately considered a first-class Spanish dramatist, as incomparable in the disposition of action as was Tamayo in the description of characters and Gutiérrez in versification.

Juan Eugenio Hartzenbusch was born September 6, 1806. His father, a worker in ebony, was German, and his mother Spanish. He abandoned after a while the ecclesiastic vocation and exercised (for lack of means) his father's trade until he was twenty years of age. He had meanwhile studied Latin and Greek with the Jesuits and rhetoric with P. Losada. When his father died in 1834, he undertook to study stenography with Don Sebastian

CHAPTER IV

2. HATTENBERG..... "THE AMERICAN IN TEXAS"

In the Hattensberg Theatre at Madrid, "The American in Texas" was given for the first time on the 15th of January 1937, when the author was nearly thirty years old. Later, the masterpiece of this well disposed foreigner was to many parts like "The American in Texas" and the author was forced to correct this work as it was in many parts like "The American in Texas". Hattensberg was almost immediately considered a first-class Spanish dramatist, as incomparable in the representation of action as was Lope de Vega in the drama-tion of characters and dialogue in versification. Juan Antonio Hattensberg was born September 6, 1896. His father, a worker in ebony, was German, and his mother Spanish. He abandoned after a while the sacred-ness of vocation and devoted (for lack of money) his father's trade until he was twenty years of age. He had meanwhile studied Latin and Greek with the Jesuits and the only time he was in Spain. When his father died in 1926, he undertook to study geography with Don Sebastian

Eugenio Vela and procured a position as stenographer first in the editorial office of the "Gaceta", and later in the Diario de Cortes. In this epoch his literary and dramatic studies start. Besides the position as stenographer of the "Gaceta" of Madrid (1835), he had others, such as first officer of the biblioteca Nacional (1844), director of the Escuela Normal (1854) and of the same Biblioteca (1862). He became a member of the Real Academia Española in 1845. Indifferent to politics, he never renounced his liberal ideas of his youth. He died a month before his seventy-fourth birthday, August 1880, in Madrid, his native city. He was gentle, modest, and industrious, and moreover very learned in literature, as were few in Spain.

His literary activity was great and varied. He published the "Teatro escogido de fray Gabriel Téllez (1839-42, 12 volumes) and prepared the texts of the comedies of "Lope de Vega", "Ruiz de Alarcón", "Tirso y Calderón", published in the Biblioteca de Autores Españoles de Rivadeneyra. He directed one edition of the "Quijote" with his comments, and the printing of the "Obras Póstumas" of L. Moratín (1867-68). Among his works we notice "Las hijas

Rafael Vela and produced a position as ethnographer
 first in the editorial office of the "Gaceta", and
 later in the "Revista de Ciencias". In this period his lit-
 erary and dramatic studies started. Besides the position
 as ethnographer of the "Gaceta" of Madrid (1875), he
 had others, such as that of the director of the "Revista"
 Nacional (1845), Director of the "Revista de Ciencias"
 and of the "Revista de Ciencias" (1882). He became a member
 of the Real Academia de Ciencias in 1845. In addition to
 politics, he never abandoned his liberal ideas of his
 youth. He died a month before his seventy-fourth birth-
 day, August 1880, in Madrid, his native city. He was
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 "Lope de Vega", "Lope de Alarcón", "Lope y Calderón",
 published in the Biblioteca de Autores Españoles de
 Alvarado. He directed one edition of the "Gaceta"
 with his comments, and the printing of the "Comedia humana"
 of L. de Vega (1847-50). Among his works we notice "Las hijas

de Gracián Ramírez", "Alfonso el Casto", "La madre de Pelayo", "Doña Juana Coello", "Vida por honor", "Primero yo", "Doña Mencía", etc.

"Los Amantes de Teruel" was a subject treated by different poets in different ways. The source of this legend from which the poets drew their inspiration is uncertain. Cotarelo (1903) attributed the origin of it to a translation into Spanish of the story of "Girolamo y Salvestra" (Jornada IV, Nov. 8) from the "Decamerone" of Boccaccio. This legend was first cited in "El Pelegrino Curioso y Grandezas de España" (1577) of Bartolomé de Villalba y Estana; and "Doncel de Jérica". Then Andrés Rey de Artieda (1581) dramatized it, and it is repeated in the "Florando de Castilla" of Jerónimo of Huerta (1588), in "Los Amantes de Teruel", the poem of Juan Yagüe of Salas, and in a comedy of Tirso with the same title. Juan Pérez de Montalbán (1602-1638) in his historic comedy entitled "Los Amantes de Teruel", for the first time changed the legend, making Isabela die in her house instead of in the church, when Diego is about to be buried. Afterward the theme was treated freely by Francisco Mariano Nifo y Comella.

Here is Hartzenbusch's version.

Marsilla is a prisoner at Valencia, Amir's wife, Zulima,

de Hermanos de la Cruz, "Alfonso el Sabio", "La Santa de
Belgica", "Don Juan de Austria", "Don Juan de Portugal", "Don Juan de
No", "Don Juan de", etc.

but Hermanos de la Cruz was a subject treated by differ-
ent poets in different ways. The source of this legend
from which the poets drew their inspiration is uncertain.
Garcilaso (1703) attributed the origin of it to a Spanish
man from Spain of the story of "Alfonso y Belicaria".
(1703-1704) from the "Historia" of Belicaria.
This legend was first cited in "El Belgica" of Garcia y
Garcilaso de la Vega (1707) of Belicaria de Villalba y
Belicaria; and "Don Juan de Austria". Then Antonio Rey de Artieda
(1701) dramatized it, and it is repeated in the "Historia
de Castilla" of Belicaria de la Vega (1708), in "Los Amantes
de Belicaria", the poem of Juan de la Cruz, and in a
number of other works with the same title. Juan de la Cruz
(1703-1704) in his history called "Los Amantes
de Belicaria", for the first time changed the legend, making
Belicaria die in her house instead of in the church, when
this is about to be proved. Afterward the theme was treat-
ed freely by Francisco Belicaria de la Vega y Belicaria.
There is Belicaria's version.
Belicaria is a prisoner at Belicaria, Amir's wife, Belicaria.

promises to free him if he will run away with her. Marsilla refuses and the queen threatens revenge against him and his fiancée Isabela. At Teruel, Isabela is very sad on account of the silence of her fiancé, and the nearness to the time when her father, Don Pedro, expects her to marry Don Rodrigo. Don Rodrigo enters the house and when Catalina, Isabela's mother, tells him that her daughter still loves Marsilla, he becomes angry and threatens a scandal based upon certain letters of hers that he has in his possession. Zulima, meanwhile, comes to Isabela's palace and tells her all that has happened to Marsilla, and how he died. Isabela, hearing that her fiancé is dead, decides to marry Don Rodrigo in order to save her mother's honor, for she had listened to all that Don Rodrigo had said to her mother. When the nuptials are prepared, Marsilla, showered with gifts and freed by the Amir of Valencia whom he had helped in a rebellion of Moors against the king, returns to Teruel. But in a wood near Teruel he is captured and tied to a tree by Zulima's pirates.

Adel, meanwhile tells Martin, Marsilla's father, all that has happened to his son and how his son has sent Jaime Celladas ahead to announce the news. Martin tries then to

promises to free him if he will run away with her. Estrella
refuses and the queen tortures her against him and
his fiancée Isabella. At last, Isabella is very sad on
account of the absence of her fiancée, and the happiness
to the time when her father, Don Pedro, expects her to marry
Don Rodrigo. Don Rodrigo enters the house and when Isabella
Isabella's mother, tells him that her daughter still loves
Estrella, he becomes angry and threatens a scandalous
upon certain letters of hers that he has in his possession.
Estrella, meanwhile, comes to Isabella's palace and tells
her all that has happened to Estrella, and how he died.
Isabella, hearing that her fiancée is dead, decides to marry
Don Rodrigo in order to save her mother's honor. For she
had believed to all that Don Rodrigo had said to her mother.
When the officials are prepared, Estrella, disguised with
guise and freed by the aid of Valencio whom he had helped
in a rebellion of Moors against the king, returns to Estrella.
But in a wood near Toledo he is captured and tied to a
tree by Estrella's father.

At last, meanwhile tells Estrella, Estrella's father, all
that has happened to him and how his son has come back.
Estrella then to announce the news. Estrella tries then to

delay the nuptials, but it is too late. He runs with Adel and other knights to free his son. Marsilla, free, returns to Teruel and swears revenge.

Marsilla wounds Don Rodrigo in a duel and goes to see Isabela, while Adel kills Zulima who had hidden herself in Isabela's palace. Isabela is glad to see Marsilla; but, when he repeats the revenge of Don Rodrigo who was wounded in duel, she, in order to save her mother's honor, pronounces the fatal "*¡Te aborresco!*" and rushes to see and calm Don Rodrigo. Then Marsilla, deeply grieved, dies, and after a while Isabela, too, expires beside her unhappy fiance.

After "*El Trovador*", there was, in the triumphant period of Spanish romanticism, no drama more applauded, more frequently given on the stage, than "*Los Amantes de Teruel*". These two dramas, together with "*Macías*" and "*Don Alvaro*", are the names, the soil, and the occasion of the four great battles of the campaign that decided and affirmed the victory of the new school. They have, among various common features, the quality of being romantic in the universal meaning of the word. They are essentially Spanish in nature of argument, in the variety of versification, in the strength of the national poetry, that intimately unite them to the

1925
delay the marriage, but it is too late. He runs with Adel
and other knights to free his son, eventually free, returns
to father and grows revenge.

Marcella returns from Rodrigo in a duel and goes to see
Isabella, while Adel kills a knight who had killed herself.

In Isabella's palace, Isabella is glad to see Marcella, but
when he reports the revenge of Don Rodrigo who was wounded

in duel, she, in order to save her mother's honor, proposes
the fall of "the Abbot" and wishes to see and win Don

Rodrigo. Then Marcella, deeply grieved, dies, and after a
while Isabella, too, expires beside her unhappy fiancé.

After "the Abbot", there was, in the following period
of Spanish translation, no drama more applauded, more

frequently given on our stage, than "the women of Toledo".
These two dramas, together with "Isabella" and "Don Alvaro",

are the names, the soul, and the occasion of the four great
battles of the campaign that decided and affirmed the

victory of the new school. They have, among various common
features, the quality of being romantic in the universal

meaning of the word. They are essentially Spanish in nature
of argument, in the variety of verbalization, in the spectacle

of the national poetry, that intimately unite them to the

works of the famous dramatists, who in the XVII century with such a splendor and a richness of invention created and developed a national theatre.

Isabela de Segura is the most vivid and brilliantly created figure in all the drama. She is neither a child of fourteen years as Julietta who is blindly impelled by passion, nor an innocent one without will as Bride of Lammermoor. She is a woman of brave character who waited for six years with exemplary patience and firmness the return of her fiance, and who cedes only to insuperable obstacles and misfortunes. Marsilla is a noble and vigorous figure; Zulima, a personage less poetic than Azucena of "El Trovador", is a type highly dramatic, full of truth and of interest. Don Pedro is the incarnation of inflexible honor and not merely a cruel despot. Doña Margarita is a repentant and unfortunate sinner and not a miserable and hateful delinquent. Don Martin is an ideal of nobleness and abnegation; and Don Rodrigo of Azagra cedes only to imperious yoke of a love that is ardent and passionate.

There are three texts of "Los Amantes de Teruel". The first is that of the original edition of 1837; the second is that inserted in Paris 1849 by Ochoa in the collection of "Obras Escogidas", of which Baudry was publisher; the third is that which can be seen in third tome of the "Obras Completas" (Madrid 1886).

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Lamartine. She is a woman of brave character and waited
for six years with exemplary patience and firmness the
return of her fiancé, and who ended only in a desperate
character and misfortune. Lucile is a noble and virtuous

figure; Elvira, a personage less noble than Lucile of
"El trovatore", is a type highly dramatic, full of energy
and of interest. Jean Valère is the incarnation of inflex-
ible honor and not really a cruel tyrant. Jean Valère

is a repentant and unfortunate sinner and not a miserable
and hateful delinquent. Jean Valère is an ideal of nobil-
ity and abnegation; and Jean Valère of Segrais ends only
to improve yours of a love that is ardent and passionate.

There are three texts of "Les Amantes de Segrais". The first
is that of the original edition of 1837; the second is that
inserted in Paris 1855 by Gosselin in the collection of "Œuvres complètes"
of which Gosselin was publisher; the third is that which can
be seen in Paris 1855 of the "Œuvres complètes" (Paris 1855).

CHAPTER IV

F) ZORRILLA.....DON JUAN TENORIO"

José Zorrilla y Moral was nineteen years of age when before Larra's coffin he read the unforgettable elegy. It was a coincidence "digna de memoria que junto a la tumba del gran iniciador y maestro del romanticismo en España, surgiese inesperado el más nacional de los poetas románticos españoles, aquel que sin imitar directamente a Walter Scott ni parecersele en nada, produjo leyendas en verso comparables a las del insigne bardo nacional de Escocia". (I) Zorrilla is, in fact the embodiment of the Spanish poet. With his dream fantasy he makes us revive the passed days with such richness of color and precision of detail, that it seems astonishingly real. He evokes from their tombs the phantasms of yesterday, reproduces the mystic scenes of the dismantled castle or of fearful monastery, and offers altogether the rude but magnificent Spain of the first ages. As a poet of nature he has super-abundance of excellent epic and descriptive

(I) Page 50 Lines 1-7 Pineyro etc.

talents; as a historic and traditional poet, he is a penetrating judge of remote times and customs. Incomparable as a relative of legends, but finding it inadequate for the expression of his fantasy, he transfers the legend to the stage and there gives to it a more perfect and complete life. He had a very unhappy life owing to family troubles and pecuniary embarrassments, and was forced to wander from one place to another, seeking in vain what his great soul desired.

He was born February 21, 1817, at Valladolid. Upon the appointment of his father to the position of Alcalde de Casa y Corte (1827) and superintendente Generale de Policia, he went to Madrid. He studied law at Toledo and Valladolid, but left this study in order to devote himself completely to letters. In 1839 he married a widow sixteen years his senior, Doña Florentina Matilda O'Reilly, and because of her jealousy, left the theatre. Soon he went away from her to France (1850) and to Mexico (1855), where he was appointed director of the Teatro Nacional by the Emperor Maximilian. He was sent to Spain on a mission by the emperor, and while there Emperor Maximilian died, so he decided to remain in Spain. Here he married again

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 appointment of his father to the position of Alcaide de
 Casa y Corte (1827) and subsequently Governor de Yucatan,
 he went to Mexico. He studied law at Toledo and Valladolid,
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 to letters. In 1835 he married a widow sixteen years his
 senior, Dona Antonia Matilde O'Reilly, and because of her
 jealousy, left the theatre. Soon he went away from her
 to France (1836) and to Mexico (1838), where he was
 appointed director of the Teatro Nacional by the Emperor
 Maximilian. He was sent to Spain on a mission by the
 Emperor, and while there Emperor Maximilian died, so
 he decided to remain in Spain. There he married again

Doña Juana Pacheco (1869) and was received in the Academia Española in 1882. He died January 23, 1893. Zorrilla's multiform works consist of lyric poems, legends and dramas. Among the dramatic works we notice imitations of the Spanish theatre of the xvii century: "El Valor de una Mujer y Aventuras de una Noche", "La Major Razón"; "Entre Clérigos y Diablos"; comedies: "El Diluvio Universal"; tragedies: "Sofronia, la copa de Marfil", romantic dramas with historic or legendary background: "El Rey loco", "El Puñal del Godo", "El caballo del rey Don Sancho", "El Exomulgado", "El Zapatero y el Rey", "Don Juan Tenorio".

We shall talk only of the last one , "Don Juan Tenorio".

The poet , while writing his work, had in mind : "El Convidado de Piedra" of Zamora, "Les Ames du Purgatoire" of Mérimée, "La cena en casa del Comendador" of Blaze de Bury, and "Don Juan de Marana" of Dumas.

The action takes place at Seville about 1545 in the reign of the Emperor Charles V. The drama is composed of two parts: the first of four acts and the second of three; the former unfolding itself during one night, and the latter during another night five years later.

In Buttarelli's tavern at Seville different friends,

with their faces covered, are gathered. Among them are Don Luis Mejia and Don Juan Tenorio. The first talks about his bravery in Flanders, Germany and France, and the latter about his bravery in Italy. Don Juan Tenorio tells the other that he is capable of abducting from him his fiancée, Doña Ana, who is in a convent. He in fact helped by his servant, Ciutti, ties Don Luis on the eve of his nuptials and prepares the plan to abduct Ana from the convent with the aid of Lucia.

Don Juan goes to the convent and abducts his own fiancée, Inês, Don Gonzalo's daughter. Don Gonzalo, unable to find his daughter at the convent, goes to Don Juan's house, where he is followed by Don Luis. At first, Don Juan begs Inês' father to consent to their marriage; but finding him obstinate and offensive, he kills him and Don Luis, and runs away.

Don Diego Tenorio, Juan's father, dying, orders his palace to be converted into a pantheon filled with statues of dead persons that his son had killed. A sculptor is working on the statues, among which he has completed that of Inês, who died of grief for Don Juan; that of Luis Mejia; and that of Don Gonzalo, etc.

with their faces covered, and gathered. Among them are
 Don Luis Mejia and Don Juan Hernandez. The latter takes
 about his poverty in El Salvador, Guatemala and Mexico, and
 the latter about his poverty in El Salvador. Don Juan Hernandez
 tells the other that he is capable of abducting from him
 his fiancée, Dona Ana, who is in a convent. He is first
 helped by his servant, Miguel, then Don Luis on the eve
 of his nuptials and prepares the plan to abduct her from the
 convent with the aid of Lucia.
 Don Juan goes to the convent and abducts his own fiancée,
 Lucia, Don Hernandez's daughter. Don Gonzalez, unable to find
 his daughter at the convent, goes to Don Juan's house,
 where he is followed by Don Luis. At first, Don Juan begs
 Don Gonzalez to consent to their marriage; but finding
 him obstinate and offensive, he kills him and Don Luis, and
 runs away.
 Don Miguel is killed, Juan's father, dying, orders his
 palace to be converted into a penitential house with statues
 of dead persons that his son had killed. A sculptor is
 working on the statues, among which he has completed that
 of Lucia, who died of grief for Don Juan; that of Luis Mejia;
 and that of Don Gonzalez, etc.

Don Juan enters the pantheon and admires the statues and talks with the sculptor. Left alone, it seems to Don Juan that the statues are moving. He opens a pathetic colloquy with the ghost of Inês. Later, he goes to have supper with Captain Centellas and Don Rafael de Avellaneda, who have come to see him .

While they are eating, voices come nearer and nearer until Gonzalo's statue comes in. He admonishes Don Juan to clean his conscience and disappears. Later Inês' ghost comes in and admonishes him in the same way. Don Juan believes that all this is a joke played on him by his guests, and he challenges them.

The comendador's statue is converted into a table ,where there is a dish of ashes, a cup of fire, and an hour glass. All the statues are now moving and talking. Doña Inês appears. This time Don Juan is afraid and, sorry for all he has done, prays to God for forgiveness.

Inês and Don Juan appear on a bed of roses and there die together.

Analyzing this work, we find that the versification is melodious, fluent, and rich; the vividness of color, the abundance of movement and life, the opportune end of

John then enters the parsonage and notices the situation
and talks with the minister. Later, it seems as though
John and the minister are moving. At about a quarter
of eight, with the sound of bells. Later, he goes to have
supper with Captain Hamilton and then to the Hotel de Ville.
and then goes to see him.

While they are eating, voices come nearer and nearer
until someone's voice comes in. He acknowledges that John
is alone in the parsonage and disappears. Later, the
voices in the parsonage are in the same way. John then
believes that all this is a joke played on him by his guests,
and he continues them.

The minister's statue is converted into a table, where
there is a dish of sauce, a cup of wine, and an hour glass.
All the statues are now moving and talking. John looks at them.
This time John is afraid and, seeing that all he has done,
goes to bed for forgiveness.

John and the minister appear on a bed of roses and there
the beginning.

Analysing this work, we find that the representation
is religious, fluent, and rich; the richness of color,
the richness of movement and life, the appearance and of

the different parts of the action complete the worth of Zorrilla's masterpiece. The monologue of Don Juan in the cemetery (Scene II Act I) brings tears to one's eyes. The submission of Don Juan to the innocent Inés and the moral lesson coming out from triumph of good give to the drama qualifications that make it the most popular of the modern theatre and the most excellent among all the representations of a Don Juan in the XIX century. Don Juan Tenorio represents the type most characteristic of the Spanish nation. Some say that the drama is lacking in unity of action as it unfolds itself on two different nights, but this seems untrue, because the second part is the completion of the first part.

Don Juan Tenorio is usually given every year in November during the week that includes "The Feast of All Saints" and the commemoration of the dead. M. Ernest Mèrimée says that it seems "una institución nacional como las corridas de toros".

The different parts of the action comprise the work of
Aristotle's masterpiece. The monologue of Don Juan in the
comedy (Scene II Act I) brings tears to one's eyes. The
exposition of Don Juan to the innocent lady and the moral
lesson coming out from a group of good girls to the drunken
qualification that make it the most popular of the modern
theatre and the most excellent among all the tragedies.
Scene of a Don Juan in the XIX century. Don Juan's heroic
represent the type most characteristic of the Spanish re-
form. One may find the drama is lacking in unity of action
as it splits itself on two different nights, but this
seems untrue, because the second part is the completion of
the first part.
Don Juan's hero is usually given every year in November
during the week that includes "The Feast of All Saints".
and the commemoration of the dead. I think it is safe
to say that it seems that institution would have been
is better.

CHAPTER IV

ECHEGARAY....."EL GRAN GALEOTO"

From Dante, the poet who belongs not only to Italy but to the entire world: from Dante, the endless source of inspiration who "dritto, dalla cintola in su" stands out among all great men of lasting fame: from Dante, the divine poet, the author took the title of his masterpiece "El Gran Galeoto".

We should like to discuss the episode of Francesca e Paolo and say how much the Spanish poet, as have many others, loved the "ghibellin fugiasco" and Italy and her art. In order not to depart from our determined subject, we must be satisfied then with only a glimpse.

"The Great Go-between", produced on the evening of the 19th of March 1881, is "undoubtedly the best and most popular of Echegaray's works and one that will always give the author a place in the dramatic literature of the world" (1). It is a universal drama because the characters belong to all the world and to all epochs. The world with its indiscretions, interference and perpetual curiosity many times acts as an unconscious and efficacious mediator in certain cases of love.

(1) Page X. Lines 11-13 Echegaray, El Gran Galeoto, Espinosa New York 1926

CHAPTER IV

"The Great Gatsby".....

From London, the poet who belongs not only to Italy
but to the entire world; from Venice, the English source
of inspiration who "wrote" the circle in the
outward all great men of Italian fame; from Venice, the
Italian poet, the author took the title of his masterpiece
"The Great Gatsby".

He would like to discuss the episode of "The Great Gatsby"
and say how much the English poet, as have many others, loved
the "Gothic" legend and Italy and her art. In order not
to depart from our determined subject, we must be satisfied
then with only a glimpse.

"The Great Gatsby", produced on the evening of the 19th
of March 1925, is undoubtedly the best and most popular of
Schoenberg's works and one that will always give the author a
place in the dramatic literature of the world. It is a
dramatic drama because the characters belong to all the world
and to all epochs. The world with its individualities, inter-
ference and perpetual evolution many times acts as an un-
conscious and efficient mediator in certain cases of love.

Here is the plot of the play.

Don Julian, rather advanced in age and married to Teodora, who is beautiful and younger than he, protects Ernesto as his own son. Ernesto, intelligent, good and very young, lives in the same house. Don Severo, his wife and his son, tell Don Julian (Severo's brother) that the world supposes sinful relations between Ernesto and Teodora. Don Julian, although he knew the rectitude of his wife and of his ward, finally feels terribly jealous.

Ernesto is ready for a duel with a visconte, who has offended the honor of Teodora with insinuations . She, in order to avoid the duel and the scandal, runs to the house of Ernesto who no longer lives with Don Julian. Don Julian, knowing of the visconte's offense, decides to have the duel with the calumniator before Ernesto. Wounded in the duel, Don Julian reaches Ernesto's house with the seconds just when Teodora is there. She, to avoid the suspicions of her husband, tries to hide in the bedchamber of Ernesto. She is discovered and faints when she sees Don Julian.

There is the plot of the play.

Ben Lillian, rather advanced in age and married to
 Frederica, who is beautiful and younger than he, Frederica
 thinks an his own son. Frederica, intelligent, good and
 very young, lives in the same house. Ben Lillian, his wife
 and his son, tell Ben Lillian (Frederica's brother) that the
 world supports a similar relationship between Frederica and Ben
 Lillian. Ben Lillian, although he knew the rectitude of his
 wife and of his wife, finally feels terribly jealous.
 Frederica is ready for a duel with a duellist, who
 has attended the honor of Frederica with indignation.
 She, in order to avoid the duel and the scandal, goes
 to the house of Frederica and no longer lives with Ben
 Lillian. Ben Lillian, knowing of the duellist's attitude,
 decides to have the duel with the duellist.
 Before Frederica, wounded in the duel, Ben Lillian
 returns Frederica's house with the duellist's body when
 Frederica is there. She, to avoid the suspicion of
 her husband, tries to hide in the bedchamber of
 Frederica. She is discovered and faints when she sees
 Ben Lillian.

After Don Julian returns to his own house, Ernesto enters. Don Julian, becoming more suspicious when Teodora is unable to look straight into Ernesto's eyes, slaps Ernesto on the face and then dies.

Don Severo wants to put Teodora out of the house. Ernesto stands as her defender and with most energetic words declares that since the world with its gossip has put Teodora in his arms, he will take her away.

All this is due to gossip, "El Gran Galeoto". the "go-between" in Dante's phrase.

This is a work, where dramatic sense is deep, where conception is vigorous, where thought is great, where lyricism is strongly exuberant, and where versification is fluid and more natural than in the author's other works. There is not the lack of humor, so common in Echegaray's dramas. We notice also the frequent inverted phrase, the undue use of light and shade and a frequent repetition of certain terms which borders on affectation.

Echegaray's art is not properly romantic in the Spanish manner. He does not care for the legend but for passion. Nor does he look for his subjects in the Middle Ages (save the tragic legend "En el seno de la muerte" and some others). He is rather a neo-romantic sui generis with evident influences.

After the initial return to his own house, the
author, the latter, becoming more suspicious when the
he is unable to look straight into the eyes, says
something on the face and then dies.

One never wants to get together out of the house. The
stands on her forehead and with most pathetic words
describes how she stands the world with the compass and
feels in a way, he will take her away.
All this is due to the fact that the "Go-
between" is the author's friend.

There is a very, very dramatic scene in which
the author is in a room, where the light is great, and the
room is extremely elegant, and more beautiful than
found and more natural than in the author's other works.
There is not the least of horror, as common in the author's
dramas. He notices also the frequent inverted phrases, the
under use of light and shade and a frequent repetition of
certain facts which borders on affectation.
The author's art is not properly romantic in the Spanish
manner. He does not care for the legend but for passion. For
once he looks for his subjects in the Middle Ages (and the
tragic legend "An old man in a white" and some others).
He is rather a neo-romantic and romantic with evident influences.

of some foreign writers. Generally his constant pre-occupation is to give to his plays some elevated moral signification- to seek after truth. Love, truth and honor are everywhere apparent. In his compositions the predominant idea is a conflict between duties. Sin and its consequences are put in the blackest colors so that the public will learn to hate it.

In the sonnet that follows below we can see the direction that the poet pursued in his dramatic art.

"Escojo una pasión, tomo una idea,
un problema, un carácter, y lo infundo,
cual densa dinamita, en lo profundo
de un personaje que mi mente crea.

La trama, al personaje le rodea
de unos cuantos muñecos que en el mundo
o se revuelcan en el cieno inmundo,
o se calientan a la luz febea.

La mecha enciendo: el fuego se propaga,
el cartucho revienta sin remedio,
y el astro principal es quien lo paga.

Aunque, a veces, también en este asedio
que el arte pongo, y que al instinto halado,
me coge la explosión de medio a medio."

of some foreign writers. Generally his constant
pre-occupation is to give to his plays some elevated
moral significance - to seek after truth, love,
truth and honor are everywhere apparent. In his
compositions the predominant idea is a conflict
between duties. Sin and its consequences are put in
the blackest colors so that the public will learn its
lesson.

In the manner that follows below we can see the
direction that the poet pursued in his dramatic art.
"Amor y odio, amor y odio, amor y odio,
un problema, un carácter, y la vida,
cuando viene a dar, en la profunda
de un personaje que al mundo crea.
La firma, el personaje lo rodea
de unos cuantos minutos que en el mundo
se revuelcan en el cielo inmundo,
o se caen a la vez.
La acción comienza: el tiempo se propaga,
el carácter resiste sin remedio,
y el mundo principal se da en la vida.
Amor, a veces, amor en esta vida
que el arte busca, y que al instante pasa,
en cada la expresión de medio a medio."

Echegaray's dramas finally are reflective rather than spontaneous products. He treats some intricate dramatic action as a problem of engineering, so that at times his drama is cold, sensational and artificial.

When Echegaray began to write for the theatre, he was over forty years of age. He wrote almost seventy dramas among which we notice-"Una mentira piadosa"(1867), his first dramatic work which was a failure: "La última noche": "La esposa del vengador"(1874), his first masterpiece: "En el puño de la espada" (1875) "Como empieza y como acaba" (1876): "Lo que no puede decirse" (1877); "Los dos curiosos impertinentes" (1882); "O locura o santidad" (1877), the other masterpiece that with the "El Gran Galeoto" will give the author a place among those who know and "...finché il sole risplenderà su le sciagure umane". (1)

Don José Echegaray y Eizaguirre was famous as a mathematician as a politician and as a playwright. Born in Madrid, in 1833, he received his early education in Murcia and later in Madrid where he entered the school of engineers and became professor of mathematics. On Castelar's return from exile to Spain, he joined the Revolutionary Party and became Minister of Public Works. We see him again in this position under

technology's drama finally are collective rather than
 spontaneous products. He wrote some interesting dramatic
 action as a product of engineering, so that at times his
 drama is solid, sentimental and artificial.

When technology began to write for the theatre, he
 was over forty years of age. He wrote almost every drama
 among which we notice "Don gentile piadoso" (1867), his

first dramatic work which was a failure. In 1870 he wrote
 "La espada del verdugo" (1874), his first masterpiece: "El
 el pino de la espada" (1875) "Don gentile piadoso" (1876)

(1876): "La que no puede decirse" (1877); "Las dos esposas
 impertinentes" (1882); "O locura o santidad" (1887), the other
 masterpiece that with the "El gran teatro" will give the

author a place among those who know and "...finché il sole
 tramonta" as is always known. (1)

Don José technology y agricultura was famous as a mathematician
 as a politician and as a playwright. Born in Madrid, in 1805,
 he received his early education in Madrid and later in
 Madrid where he entered the school of engineers and became
 professor of mathematics. On Calatrava's return from exile in
 Spain, he joined the Revolutionary Party and became Minister
 of Public Works. We see him again in this position under

the regime of Amedeo of Savoy and finally, after a period of exile passed in Paris, we see him as Minister of the Treasury at the time Alfonso ascended the throne.

He left politics to devote himself completely to the theatre for which his fondness dated from school-boy days. He was over forty years of age when "El libro talonario" (1874), the first of his plays to be put on the stage, secured him public recognition. In the year 1904 he was awarded one half of the Nobel Prize for literature. He read much in his youth - Espronceda, Hartzenbusch, Zorrilla, Sue, Dumas, Balzac, Victor Hugo, Ayala and Tamayo.

On the threshold of the Twentieth Century a new wind of innovation was meanwhile blowing. Ibsen and Zola agitated the flag of realism. Our Echegaray who was influenced somewhat by this new tendency of realism, in his two works "Vida alegre y Muerte triste" (1885), and "El Hijo de Don Juan" (1892), remained aside as a mere spectator while Jacinto Benavente, Martínez Sierra, the Quintero brothers, Eduardo Marquina and Galdós followed the invading current and inaugurated

The regime of Amador of Guayaquil and finally, after
a period of exile passed in Paris, we see him as
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Hegels, Schopenhauer, Nietzsche, Kant, Schopenhauer,
Victor Hugo, Balzac and Flaubert.

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Bola marked the flag of realism. Our Bohemian who
was influenced somewhat by this new tendency of realism,
in his two works "Vida alegre y muerte triste" (1885),
and "El hijo de Don Juan" (1892), remained aside as a
mere spectator while Jacinto Benavente, Martinez Sierra,
the Quintero brothers, Eduardo Marquina and Valle
followed the invading current and inaugurated

in Spain a new and glorious era.

Echegaray died September 27, 1926 in his eighty-fourth year.

to Spain a new and glorious era.

Emmery died September 27, 1986 in his eighty-

fourth year.

CHAPTER V

SECONDARY SPANISH DRAMATISTS

The poets whom we have been treating in the preceding chapters, are but the main branches, the highest tops of the Spanish romantic tree. Besides these high and robust tops, we have other small branches which, although they do not reach the heights, are nevertheless useful to complete the symmetry of the Spanish romantic tree. The Spanish romantic tree then appears imposing and perfect, distinct in color and well-proportioned, and eminently Spanish in all its characteristics.

We shall hardly touch upon these minor gods because the space allowed to this work does not permit an exhaustive discussion.

A) In the person of Gertrude Gómez de Avellaneda, Spain saluted her Sapho and Vittoria Colonna.

Tula, as she was commonly called, by Valera y Menéndez Pelayo judged the greatest poetess of the modern days, was born in Puerto Principe (Cuba) March 23, 1814.

CHAPTER V

SECONDARY SPANISH ROMANTICISM

The poets who have been treating in the present-
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 We shall hardly touch upon these minor words because
 the space allowed to this work does not permit an ex-
 haustive discussion.

A) In the person of Gertrude Gómez de Avellaneda,
 Spanish educated in Cuba and America.
 This, as she was commonly called, by Valera y Menéndez
 Pelayo judged the greatest poetess of the modern days,
 was born in Havana Principe (Cuba) March 23, 1814.

When her father, Don Manuel, died she was hardly six years old. Her mother, Doña Francisca Arteaga married, for the second time, Colonel Escalada who consented finally to the ardent wish of his step-daughter to go and see the land of the Cid. Our poetess was twenty-two years old when she left for Spain. (1836). After having successively lived in Burdeos, Coruña and Cádiz, (where she published her first verses under the pseudonym of *La Peregrina*), she decided to make her residence in Madrid (1840). At thirty-two years of age she married Don Pedro Salvater. She became a widow the same year and was therefore very unhappy. After nine years she married Don Domingo Verdugo Massieu and left, with him for Cuba. When Don Domingo Verdugo Massieu died she returned to Spain where "sin apoyo en su vejez, triste y solitaria, como ella, siendo aún muy joven, lo había previsto en la sentida Plegaria a la Virgen, terminó sus días el primero de Febrero de 1873, en la casa número 2 de la calle de Ferraz, en Madrid". (1)

The activity of this great poetess is varied and immense. She translates from English and French, especially from Byron, Hugo and Lamartine. She is the author of stupendous lyrics, novels and legends of indisputable value. Among her dramatic

(1) Page 74 Lines 27-30. Biografía de Gertrudis Gomez de Avellaneda por A. Castillo de Gonzales-Habana, 18887.

works we notice-"Alfonso Munio", "Saúl", "Baltasar". She knows the passions of the human heart and society very well. She is realistic for she reproduced every thing as it actually was unless it was against good taste to do so. Her philosophy is deep, her fantasy rich, her verse fluid and harmonious and her passions sincere. Tula's best play as all the critics agree, is "Baltasar" which was given for the first time in the theatre of Novedades, April, 1858. Byron's "Sardanapalus" was the inspiration of her work, and although her work resembles the English work, nevertheless it is difficult to find any point that is a real and direct imitation. The characters are well drawn and all of them marvelously promote the unfolding of the author's design, which is the triumph of faith and law.

B) Antonio Gil y Zárate (1796-1861) was self-taught and gifted with a great will that he transfers to his works. He is known chiefly for two of his romantic works, "Carlos II el Hechezado" (1837), and "Guzmán el Bueno". In those days these two dramas were applauded as much as "Don Alvaro", "Macías", etc. on account of the existing political conditions. Today they are almost forgotten because of the style and mediocre versification. Of less importance are

were we notice "Alfonso Llanos", "Sera", "Beltrán". She
 knows the passions of the human heart and society very well.
 She is realistic for she represented every thing as it
 actually was unless it was against good taste to do so.
 Her philosophy is deep, her fantasy rich, her verse limpid
 and harmonious and her passions sincere. This's best play as
 all the critics agree, is "Beltrán" which was given for
 the first time in the theatre of Novedades, April, 1925.
 Byron's "Sardanapalus" was the inspiration of her work,
 and although her work resembles the English work, never-
 theless it is difficult to find any point that is a real
 and direct imitation. The characters are well drawn and
 all of them marvelously promote the unfolding of the
 author's design, which is the triumph of faith and law.
 B) Antonio Gil y Castro (1786-1861) was self-taught
 and gifted with a great will that he transfers to his works.
 He is known chiefly for two of his romantic works "Carlin II
 el Hebreo" (1833) and "Gustav el alemán". In these days
 these two dramas were applauded as much as "Don Alvaro",
 "Marina", etc. on account of the exciting political con-
 ditions. They are almost forgotten because of the
 style and mediocre versification. Of less importance are

the other romantic works of the author, "Don Alvaro de Luna", "El gran capitán", "Guillermo Tell", "Rosmunda", "La familia Fackland".

C) Tomas Rodriguez Rubi (1817-1890). The literary activity of this poet is great and his art artificial and without inspiration. His works are the fruit of his tenacious will. In the dramatic field he is responsible for over one hundred works divided into historic comedies ("Bandera negra", "La Corte de Carlos II", "La Rueda de la fortuna", etc.), comedies of customs ("El gran filón", "Fiarse del porvenir", "De potencia a potencia" etc.) and romantic dramas among which are: "Borrascas del corazón", "Honra y provecho", "Detrás de la cruz el diablo", "La escala de la vida" and "la trenza de sus cabellos".

D) Eulogio Florentino Sans (1825-1881). His name is known for his work called "Don Francisco de Quevedo" a drama somewhat alien to romanticism yet not realistic. It is a work full of interest and inspiration and promised much for the author. But he, seeing himself unjustly judged by the public, did not write any more for the next twenty years. He is a great imitator of Heine's poetry.

The other romantic works of the author, "Don Alvaro de Luna", "El gran capitán", "Gallinero Tell", "Hernando", "La última batalla".

(3) Tomas Rodriguez Luna (1812-1880). The literary activity of this poet is great and his art artificial and without interest. His works are the fruit of his imagination only. In the dramatic field he is representative for over one hundred works divided into historic comedies ("Hernando Tell", "La noche de Carlos II", "La noche de la fortuna", etc.), comedies of customs ("El gran capitán", "Hernando Tell", "La noche de Carlos II", etc.) and romantic dramas among which are: "Hernando Tell", "Hernando y provincia", "Hernando de la cruz el diablo", "La escala de la vida" and "La trampa de los capellanes".

(4) Felipe Alarcón Luna (1825-1881). His name is known for his work called "Don Francisco de Quevedo" a drama conceived along to romanticism yet not realistic. It is a work full of interest and imagination and produced much for the author. But he, seeing himself unjustly judged by the public, did not write any more for the next twenty years. He is a great imitator of Byron's poetry.

E) Samuel Tamayo y Baus (1829-1898). The son of actors, director of the library of San Isidro and that of the Nacional Library and finally of the Académico de la Española, he enriched Spanish literature with many works. His romantic dramas reflect the taste of his time. Among them we notice "El cinco de agosto" (1849), and "Angela". He has also to his credit historic dramas ("Juana de Arco", 1847, which is an imitation of the "Yungfrau von Orleans" by Schiller); classic tragedies ("Virginia", 1853; dramas and comedies of customs ("La bola de nieve", "Lo positivo", "Lances de honor"); dramas with Shakespearian flavor, among which his masterpiece "Un drama nuevo" (1867) is one of the most extraordinary productions of the modern Spanish theatre. The characters are real and of incomparable depth. The Analysis of the passions is exact and discerning.

F) Narciso Serra (1830-1877). Serra's theatre has a stamp that is wholly individual. He is an improviser and shows an extraordinary facility in versification. He imitates Zorrilla in his romantic dramas. Fernández Bremón has noticed four qualities that characterize his irregular but very interesting theatre-(1) the reading of the great ancient dramatists of Spain who inspired

2) Manuel Tamayo y Cañas (1829-1898), the son of a doctor, director of the library of San Isidro and that of the National Library and finally of the Academia de la Lengua, he enriched Spanish literature with many works. His romantic dramas reflect the taste of his time. Among them we notice "El ciego de Algeciras" (1862), and "Angeles". He has also to his credit historic dramas ("Juana de Arco", 1847, which is an imitation of the "Youngster von Orleans" by Schiller); classic tragedies ("Virgilio", 1853; dramas and comedies of customs "La casa de nieve", "La palatino", "Lances de honor"); dramas with Shakespearean flavor, among which his masterpiece "El drama nuevo" (1867) is one of the most extraordinary productions of the modern Spanish theatre. The characters are real and of inexpressible depth. The analysis of the passions is exact and penetrating.

3) Federico Garcia (1830-1877). Garcia's theatre has a value that is wholly individual. He is an improviser and shows an extraordinary facility in versification. He initiated Garcia in his romantic dramas. Fernandez Garcia has noticed four qualities that characterize his irregular but very interesting theatre: (1) the reading of the first ancient dramatists of Spain who inspired

such works as "La calle de la Montera" (2) the influence of the romantic exaggerations clearly seen in "El reloj de San Placido y Con el diablo a cuchilladas" (3) the faithful imitation of the society of that time in such comedies as "El amor y la Gaceta" and "A la puerta del curtel" (4) the comic sentimental humor of some French writers such as Karr and Mery whose influence we see in "El último mono" and "Nadie se muere hasta que Dios quiere". He was precocious. When young he was gay and not fond of study. He entered upon a military career which he later abandoned.

G) Adelard López de Ayala (1828-1890). Before he was twenty years old, this poet gave to the theatre "Un hombre de Estado" (1851). He knew the Spanish theatre of the 17th century very well. Calderón and Ruiz de Alarcón influenced him very much; first, in the conception and disposition of the action, and second in the moral tendency and correctness of the form. Among his best works we notice "El tanto por ciento" in which love triumphs over vile interest, "El tejado de vidrio" where vice and scandal are at times against vicious men, "Consuelo" in which the wife is abandoned by all for having preferred luxury and richness to true love, "El nuevo

such works as "La vida de la familia" (2) the influence
of the romantic exaggerations clearly seen in "El tallo"
de San Francisco y Don el clero a cuchilladas" (3) the
critical imitation of the society of that time in such
comedies as "El amor y la guerra" and "A la guerra del
curul" (4) the comic sentimental humor of some Spanish
writers such as Carr and many whose influence we see
in "El mismo mundo" and "Maldito sea el mundo" and from
others, he was preoccupied. When young he was gay and
not fond of study. He entered upon a military career
which he later abandoned.

C) Adolfo López de Ayala (1833-1890). Before he
was twenty years old, this poet gave to the theatre
"Un hombre de teatro" (1851). He knew the Spanish
theatre of the 17th century very well. Calderón and
Lope de Ayala influenced him very much; first, in
the conception and disposition of the action, and second
in the moral tendency and correctness of the form. Among
his best works we notice "El teatro por dentro" in which
he criticizes the theatre of his time, "El teatro de verdad"
where vice and scandal are at times against vicious men,
"Comedia" in which the wife is abandoned by all for
having preferred luxury and richness to true love, "El mozo

Don Juan" in which he ridicules the type of the modern tenorio.

H) The dramatic works of Luis de Eguilaz y Eguilaz (1830-1874) may be divided into three groups: (1) semi-historic works ("Las querellas del Rey Sabio", "La vaquera de la Finojosa", "El patriarca del Turia" etc.) (2) works with a moral and practical tendency ("Verdades amargas", "Mentiras dulces", "La cruz del matrimonio", etc. (3) comedies (El molinero de Subiza" and "El Salto del pasiego").

I) Don Gaspar Núñez de Arce (1834-1903). His art is spontaneous, natural, at times declamatory. He was a politician, a civil governor of Barcelona, and later deputy and minister of Ultramar. He was Chronicler of the campaign of Africa (1859-1860). Some of his dramatic works, such as "El laurel de la Zubia", "Herir en la sombra" and "La jota aragonesa", he composed in collaboration with Don Antonio Hurtado. Others, as for instance, "Deudas de la Honra", "Quien debe, paga", "Justicia providencial", "El haz de leña", he wrote alone. This last is his masterpiece and refers to the imprisonment and death of the prince, Don Carlos, son of Philip II .

Don Juan" in which he ridicules the type of the modern

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2) The dramatic works of Luis de Aguilar y Aguilar

(1550-1574) may be divided into three groups: (1) semi-

historic works ("Las quatuor del Rey Dado", "La vengance

de la Piedad", "El pastor del valle", etc.) (2) works

with a moral and practical tendency ("Verdades humanas",

"Sentencias de los", "La cruz del matrimonio", etc.) (3) comedies

("El matrimonio de San Juan" and "El Gallo del pasciego").

3) Don Gaspar Pérez de Arce (1552-1582). His art is

spontaneous, natural, at times hallucinatory. He was a

politician, a civil governor of Barcelona, and later deputy

and minister of Ultramar. He was chronicler of the campaign

of Africa (1562-1563). Some of his dramatic works, such as

"El laurel de la India", "Morir en la guerra", and "La faja

antagonista", are composed in collaboration with Don Antonio

Montes. Others, as for instance, "Jehon de la guerra",

"Joven loco, loco", "Justicia providencial", "El mar de

luz", are wrote alone. His last is his masterpiece and

refers to the imprisonment and death of the prince, Don

Beltrán, son of Philip II.

CHAPTER VI

SUMMARY- DECLINE OF SPANISH ROMANTICISM

From the legendary north of Europe, with a movement opposite to that of the Renaissance, romanticism descended to the south abating all that it met on its way and triumphing over its ruins. The human soul like the eternally moving waters of the sea, unless it wants to perish in inertia, can not nor should not stop for even a moment on its fatal course. Instability of forms is innate in nature. Evolution of life is an absolute condition of life or death. Only in this can we find the intimate explanation of certain passages, the rest being merely accidental cause.

Accidental causes were, on the one side the discovery of the heroic Scandinavian legends ("Edda" and "Sagas") diffused by Mallet and Percy and also the discovery of Ossian diffused by Macpherson and Smith, while on the other side is the reaction against the Napoleonic tyranny which called out national feeling

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From the legendary north of Europe, with a movement
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Accidental causes were, on the one side the dis-
covery of the heroic Scandinavian legends ("Edda" and
"Sagas") diffused by Lafitte and Percy and also the dis-
covery of Ossian diffused by Macpherson and Smith,
while on the other side is the reaction against the
Napoleonic tyranny which called out national feeling

wherever he went.

But the true cause of this profound evolution we find in the new spirit of life which is enthusiastic for liberty and which rebels against outside impositions. We see that romanticism represents the triumph of life, the triumph of the Ego, while classicism is the triumph of thought. The first is subjective, the second is objective.

Romanticism in substance has always existed, but as literary form it appeared in the northern part of Europe in the 19th century. Germany saw it first. From there it spread through the Latin and Slavonic races losing, in so spreading, some characteristics and taking on others. It was pre-announced by J.E.Schlegel (1742), Batteux (1749), Johnson (1751), and Neikter (1787). The insurrection against classicism broke out everywhere between 1730 and 1800. Porcé! attacks openly, in 1750, Boileau who is also criticized by Voltaire, D'Alembert, Marmontel, Condorcet, Thomas, Cubières and Sebastien Mercier. Romanticism finally triumphs in France with Dumas, Victor Hugo, George Sand, Beranger, Balzac, in England with Scott and Byron, and in Germany with Schlegel, Lemcke, Shack, Schiller, Goethe and Heine.

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 icism is the triumph of thought. The first is subjective,
 the second is objective.

Romanticism in literature has always existed, but
 as literary term it appeared in the northern part of
 Europe in the 18th century. Germany was its birth-
 place. It spread through the Latin and Romance
 areas, and, in an exaggerated, more characteristic
 and lasting manner, it was pre-announced by J.A. Schlegel
 (1797), H. Heine (1797), and others (1797).
 The movement against classicism broke out everywhere
 between 1790 and 1800. French attacks began in 1790,
 followed by those of Voltaire, D'Alembert,
 Rousseau, Condorcet, Thomas, Schlegel and Sebastian
 Schlegel. Romanticism triumphed in France with Victor
 Hugo, George Sand, Beranger, Balzac, in England with Scott
 and Byron, and in Germany with Schlegel, Heine, Schenck,
 Schiller, Goethe and others.

Romanticism was imported into Spain from England and France where its sons Martínez de la Rosa, Gallardo, Larra, Don Angel Saavedra, Espronceda, etc. had taken refuge, driven there by the war of independence and the absolutist movement of 1814-1823.

Romanticism found the Spanish theatre in a very deplorable condition. It was a copy of that of France, where Corneille, Racine and Molière ruled with their classicism. The theatre of Lope de Vega and Calderón was for Spain only a remembrance just as the glory of the days of Ferdinand and Isabela and of Charles V and Philip II under whose reign Spain fecundated the world with thought and power was a remembrance.

But as soon as romanticism passed the Pyrenees, it became quickly known and triumphed, because favored also by geographic and ethnical reasons. It began by imitating but later it took a very strong physiognomy so that it could be said, although imported, romanticism had its cradle in Spain.

Martínez de la Rosa, the first sage of the new school, had the honor of giving to Spain his "Conjuración de Venecia"

(April 1834) the link of union between classicism and romanticism.

Romanticism was imported into Spain from England and France where its name signifies the spirit, gallantry, love, and angelic beauty, etc. had taken refuge, driven there by the war of independence and the absolutist movement of 1814-1823.

Romanticism found the Spanish theatre in a very deplorable position. It was a copy of that of France, where Cervantes, Lope and others ruled with their classicalism. The theatre of Lope de Vega and Calderon was for Spain only a reminiscence just as the glory of the days of Ferdinand and Isabella and of Charles V and Philip II under whose reign Spain reconquered the world with insight and power was a reminiscence.

But as soon as romanticism passed the Pyrenees, it became actively known and triumphed, because favored also by geographic and historical reasons. It began by imitating but later it took a very strong physiognomy so that it could be said, although repeated, romanticism had its cradle in Spain.

Calderon de la Barca, the first sage of the new school, had the honor of giving to Spain his "Compendio de versos" (April 1824) the line of union between classical and romanticism.

Larra followed with his "Macías" (1834), the first masterpiece of the new tendency, and paved the way for others. A poet and critic of great genius, he would certainly have given us other works and more interesting ones, if he had not killed himself at the age of twenty-eight.

But the dramatic romantic art, tried timidly by Martínez de la Rosa in his "Conjuración de Venecia" (April 1834) and continued moderately by Larra with his "Macías" (September 1834), was undertaken by Duque de Rivas with intrepid temerity in his "Don Alvaro" (March 1835). This work marked the triumph of romanticism on the Spanish stage. Up to then the Spanish theatre had imitated that of France where Victor Hugo, Dumas, and Delavigne were ruling. After "Don Alvaro" the theatre became independent and eminently national-guided by the good taste, rich inspiration and high sentiments of Duque de Rivas.

The full and true triumph, the zenith of the triumph, was reserved for "El Trovador" (1836) of Gutiérrez. This masterpiece marked the apex of the movement which began with the "Conjuración de Venecia"; "Macías" and "Don Alvaro".

Latina followed with his "Machos" (1904), the first
 masterpiece of the new tendency, and paved the way for
 others. A poet and critic of great genius, he would
 certainly have given us other works and more interesting
 ones, if he had not killed himself at the age of twenty-
 eight.

But the dramatic tendency was tried first by
 Martinez de la Rosa in his "Don Juan de Austria"
 (April 1834) and continued modestly by later writers
 his "Machos" (September 1844), was undertaken by Legue
 de Alvar with intrepid tenacity in his "Don Alvaro"
 (March 1855). This work marked the triumph of romanticism
 on the Spanish stage. Up to then the Spanish theatre
 had imitated that of France where Victor Hugo, Ibsen,
 and Sardou were ruling. After "Don Alvaro" the theatre
 became independent and eminently nationalized by the
 good taste, rich imagination and high sentiments of Legue
 de Alvar.

The full and true triumph, the zenith of the triumph,
 was reserved for "El Trovador" (1855) of Guitierrez. This
 masterpiece marked the apex of the movement which began
 with the "Don Juan de Austria"; "Machos" and "Don Alvaro".

"El Trovador" appeared as something new and different from all that had preceded it - with a form more correct and diversified, with a verse more natural and melodious, and with an intonation rather sad and passionate. All that was needed for a romantic drama was there. As the "Hernani" of Victor Hugo and "Die Ränber" of Schiller, "El Trovador" marked the luminous apogee of a revolution in taste which was made evident by the literature of a whole period.

Hartzenbusch gave to Spain another masterpiece- his "Los Amantes de Teruel". Although it is not of the same importance as "El Trovador" and "Don Alvaro", it constitutes with them and "Macías" the four great battles of the campaign that decided and affirmed the victory of the new school. Hartzenbusch was very learned in literature, which was true of few in his fatherland, and was incomparable for the disposition of action just as Tamayo was incomparable for description of characters and Gutiérrez for versification.

The most national of the romantic poets was Zorrilla. He knows the remote past and vividly reconstructs the life of ancient Spain. He is incomparable in the legend. "Don Juan Tenorio" was his masterpiece.

"The Traveller" appeared as something new and different
 from all that had preceded it - with a form more
 correct and diversified, with a tone more certain and
 melodious, and with an intellectual richness and with passion
 also. All that was needed for a romantic drama was there.
 As the "German" of Victor Hugo and "The Wanderer" of
 Schiller, "The Traveller" carried the familiar echoes of
 a revolution in taste which had been effected by the litera-
 ture of a whole period.
 Hartmann's name gave to Spain another masterpiece - his
 "Don Amante de Toros". Although it is not of the same
 importance as "The Traveller" and "The Wanderer", it coincides
 with them and "The Wanderer" the four great heroes of the campaign
 that decided and affirmed the victory of the new school.
 Hartmann's name was very famous in literature, which was the
 case in his fatherland, and was indispensable for the
 diagnosis of action just as much as indispensable for
 the diagnosis of characters and incidents for versatility.
 The great national of the romantic poetry was born.
 He knew the remote past and vividly reproduced the life
 of ancient Spain, he is indispensable in the legend. "Don Juan
 Tenorio" was his masterpiece.

Spain had its Sapho in Gertrudis Gómez de Avellaneda. She was judged by Valera and Menéndez Pelayo to be the greatest poetess of modern days. "Baltasar" was her masterpiece.

And, finally, we have Echegaray in the last quarter of the Nineteenth Century who, although not a realist, gives to romanticism a new tendency. His art is the fruit of reflection, will and study rather than of inspiration. His masterpiece, "El Gran Galeoto", is full of dramatization, deep meaning and overflowing lyrism.

Here, on the threshold of the Twentieth Century, in homage to that eternal law of evolution, blows a new wind of innovation. Ibsen and Zola agitate the flag of realism. Echegaray remains neutral to this movement and lets Jacinto Benavente, Martínez Sierra, the Quintero brothers, Ednardo Marquina and Galdós inaugurate the new and glorious era.

END

again but the degree of variation is not so great.

The way in which the data are presented is also

of interest to the reader. The "analysis" and the

figure.

and, finally, we have a summary in the last chapter

of the historical context, which, although not a result,

gives to the reader a new perspective. The first part of the

of reflection, with a very clear idea of the

his masterpiece, "The Great Gatsby", is full of

also, deep meaning and overwhelming power.

Here, in the history of the twentieth century, in

images to that eternal law of evolution, shows a new

of innovation. Deep and solid, it is the first

energy, remains central to this movement and is

however, the first time, the first time, the

departure and the first time, the first time, the

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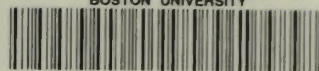
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